

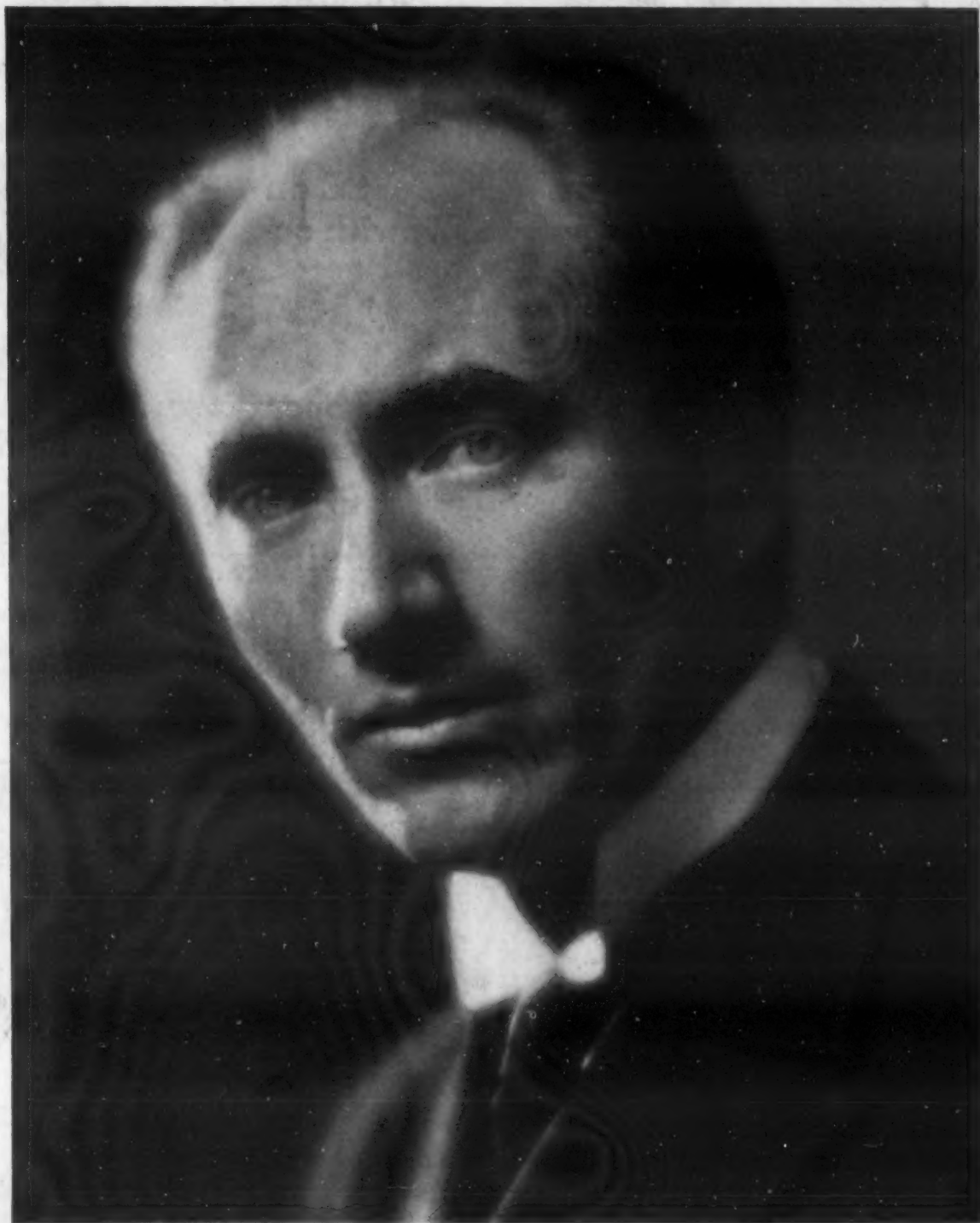
# MUSICAL AMERICA

AUGUST, 1930

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DETROIT



Photograph by Fayer, Vienna

Karl Krueger,  
Conductor of the Seattle  
Symphony Orchestra,  
Who Has Won  
Conspicuous Success  
This Summer as Guest  
Conductor of the  
Philadelphia Orchestra  
and at the Hollywood  
Bowl

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TOSCANINI AT BAYREUTH—FESTIVAL CONTINUES DESPITE PASSING OF  
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By Basil Maine By Dr. Paul Stefan

AMERICA'S OUTDOOR MUSIC SEASON BRINGS NOVELTIES EVERYWHERE

THREE  
DOLLARS  
A  
YEAR

TWENTY  
CENTS  
A  
COPY

*A distinct operatic success*

**CESARE SODERO'S**  
**OMBRE RUSSE**  
[RUSSIAN SHADOWS]

produced at the **TEATRO LA FENICE** in **VENICE** on June 19th, and received by press and public with acclaim.

¶ There were thirty (30) recalls!

¶ The critics of the Venetian press praised the opera for its melodious character, the mastery shown both in the orchestral and vocal writing and the passionate intensity of both the lyric and dramatic passages.

¶ There were several repetitions of the opera following the première.

**EXCERPTS FROM THE ITALIAN PRESS FOLLOW :**

*Gazzettino di Venezia:*

Last evening there was performed the most recent opera of Maestro Cesare Sodero, "Ombre Russe," three acts and four scenes, the libretto by Silvio Picchianti. There was a very large audience which listened to the opera with intense interest, showing itself well disposed throughout, a very happy success, which culminated in thirty curtain calls for the artists and conductor. The melody which sustains the musical edifice of "Ombre Russe" has both life and warmth to interest the public and to satisfy all demands. The seriousness of preparation and the artistic experience of the composer have made possible a harmonic and contrapuntal warp, rich and often bold, which, joined with an instrumentation that is clever, finely colored and erudite, frequently achieves prophetic and original effects.

This knowledge of contrapuntal technique has also produced a piece which merits especial importance, the chorus with which the second act begins, the most significant choral section in this beautiful score, varied and of grand effect.

*Corriere della Sera:*

The lyric inspiration is abundant and warm.

*Il Popolo d'Italia:*

He shows always a fine talent, much phantasy and an excellent knowledge of the technical side. The opera had a conspicuous success.

*La Tribuna:*

Before a select audience the premiere of "Ombre Russe," a new opera by the Neapolitan Maestro Cesare Sodero, who lives in America, where he is conductor of the National Broadcasting Company of New York, was given its premiere at La Fenice this evening. The work had a cordial success.

*La Gazzetta del Mezzogiorno:*

The new opera, "Ombre Russe," conducted by Maestro Giulio Falconi, was received with great success.

*Il Corriere Adriatico:*

The new opera had a magnificent success, conducted by Maestro Falconi.

The Piano-Vocal Score of **OMBRE RUSSE [RUSSIAN SHADOWS]** is published  
by **EDWIN F. KALMUS**, 209 West 57th St., New York





## FESTIVAL GOES ON AS WORLD MOURNS WAGNER'S PASSING

Bayreuth in Mourning for Composer's Son, Fatally Stricken After Strenuous Preparations for Music Dramas—Toscanini's Debut at Wagner Shrine Brings Brilliant Performances of "Tannhäuser" and "Tristan"

By OSCAR THOMPSON

BAYREUTH, Aug. 5.—With the body of Siegfried Wagner lying in state on a catafalque in Villa Wahnfried and the flags in the town of Bayreuth at half-mast, the festival is proceeding according to plans breathed by the composer's son on his death bed. Despite an air of mourning evident in the attitude of the throngs attending the festival, "Tannhäuser" was given today with Toscanini again conducting. Frau Winifred Wagner showed heroic fortitude in attending the performance in her box today as customarily, despite the fact that she had been with her late husband through the trying weeks of his illness.

According to provisions of Siegfried Wagner's will, which were made public today, the task of carrying on the Bayreuth Festivals has been left, with all his possessions, to his widow, who has been for a number of years a member of the administrative committee. She has announced her intention of carrying out not only this year's festival plans but of repeating the same operas next year, according to the plan of her husband, made in his last days. The stage direction will be carried on this year by Alexander Springer of Weimar, assistant stage director. It is anticipated that Karl Elmendorff will lead both cycles of "The Ring."

Though the tragic breakdown of the administrative head of the festival four months following the passing of his mother has cast something of a pall over the series, the performances to date have been marked by brilliant musical success.

### Toscanini's Great Achievement

With the advent of Arturo Toscanini a new vitality was brought into this year's Wagner festival and the first cycle of seven performances, just ended, has been easily the most notable since the war. At this writing there is a possibility that Toscanini may return next year, though he has said nothing to sanction the report. The festival management wants him; there is no doubting that.

It is Toscanini's name that is on all lips at Bayreuth; Toscanini's name that is buzzed along the highways leading to and from the snug little city in the Franconian hills; Toscanini's name that is responsible more than any other single factor for the sign, "Ausver-

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Photo by S. Sammet, Bayreuth  
Toscanini in the Centre of an Admiring Group of Artists During a Rehearsal of "Tristan" for This Year's Festival. Left to Right in the Photograph Are Seen Erich Riede, Assistant Conductor; Evelyn Falis, Solo Repetiteur; Toscanini, Nanny Larsen-Todsen, Who Sang the Role of Isolde; Lauritz Melchior, the Tristan, in Bavarian Costume; Rudolf Bockelmann, Who Sang Kurvenal, and Anny Helm, the Brangäne, All in Informal Rehearsal Attire

## Coates Hailed on Return to Stadium; Choral Works Are Concert Features

THE appearance as guest conductor for the third season of Albert Coates and the introduction of several novelties have lent lustre to the Stadium Concerts of the New York Philharmonic Symphony in recent weeks. The conclusion of Willem van Hoogstraaten's first span as conductor—he will return on Aug. 18 to lead during the final weeks—was marked by the annual two performances of Beethoven's Ninth Symphony, in which the orchestra was assisted by soloists and chorus. Under Mr. Coates's baton Verdi's Requiem was given by the chorus, with soloists and the orchestra on two evenings. A Wagnerian program, with vocal soloists, was featured by the latter leader.

Novelties heard during the period included the American premieres of Mr. Coates's "Lancelot" Symphony, of three excerpts from Weinberger's opera "Schwanda" and of Reed's "The Lincoln Imp," and the first hearings at the Stadium of Aaron Copland's "Jazz" Concerto with the composer as piano soloist, Borodin's Second Symphony, and a Sinfonia by Riegel.

Rain has played its usual pranks with a few of the concerts, causing three of the programs to be given in the Great Hall of City College and in a few cases necessitating postponements of certain works. Hans Lange, assistant conductor of the orchestra, was called on to act as substitute leader on two of these occasions.

### Coates Receives Welcome

Mr. Coates's re-entry on the evening of July 28 brought warm applause for

the British leader, with an ovation for the orchestra also after a glowing performance of Strauss's "Don Juan." A feature of this concert was Scriabin's "Divine Poem," which the conductor said in a brief speech had been prepared in one rehearsal on the morning of the concert. He conducted without baton throughout his engagement.

An unusually rewarding Wagner program was given on the evenings of July 30 and 31, with Elsa Alsen, soprano, and Paul Althouse, tenor, as soloists in the finale to Act I of "Walküre," the opening scene from Act I of "Götterdämmerung" and the finale to the last act of "Siegfried." Both Miss Alsen and Mr. Althouse rose magnificently to the difficult task of projecting this music under open-air conditions. Mr. Coates conducted the scores

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### London Opens Promenade Concerts

LONDON, Aug. 10.—The thirty-sixth season of the London Proms was opened last night, with Sir Henry Wood conducting ninety players from the recently formed B. B. C. Symphony Orchestra. The season will include a number of first performances, among which is one American work, Arthur Shepherd's "Horizons," as well as works by Villa-Lobos, Janacek, Krenek, Honegger, Grainger, Kodaly, Goossens, Ireland, Dame Ethel Smyth, Elizabeth Maconachy, Marcel Dupré, William Walton and Constant Lambert. A number of British composers will appear as guest conductors in their own works, each Thursday being devoted to them.

## RAVINIA HAILS "ANIMA ALLEGRA" AND "SOLD BRIDE"

Vittadini's Opera of Spanish Locale Provides Delightful Role for Lucrezia Bori—Rethberg and Chamlee Heard in Merry Czech Masterpiece During Initial Span of Outdoor Opera on North Shore

CHICAGO, Aug. 10.—New to the Chicago public and providing a role for Lucrezia Bori which is unfamiliar to Ravinia patrons, Vittadini's "Anima Allegra" (The Joyous Soul) was mounted for the first time there on July 21. The usual distinguished audience attracted by Ravinia premieres was in attendance, and lost no occasion to shower its approval upon all participants.

Smetana's "Bartered Bride" was sung for the first time at Ravinia on Aug. 8, with Elisabeth Rethberg in the role of Marie, creating a deep impression not only by her singing but also by her excellent comedy throughout the work. In this she was ably assisted by Mario Chamlee as Hans and Louis D'Angelo as Kezal. Marek Windheim was very good as Wenzel. Singers who were well received in minor roles included Ina Bourskaya, George Cehanovsky, Philine Falco, Paolo Ananian and Margery Maxwell. The Ravinia Ballet with Ruth Page and Blake Scott as solo dancers added much to the performance. Louis Hasselmans conducted.

The opera was so well received by the audience that it seems probable that it will be kept permanently in the repertoire.

### An Excellent Cast

The charm with which Miss Bori invests each of her portraits became doubly potent in the case of the light-hearted Spanish girl, Consuelo, in "Anima Allegra."

The work of the entire cast was markedly sympathetic. Ina Bourskaya's beautifully mellowed portrayal of the severe Donna Sacramento was noteworthy. Mario Chamlee was a youthful and convincing Pedro, singing with a fresh and virile voice. As Don Eligio, the major-domo, Vittorio Trevisan was comic with a subtlety quite unique. Another comic role brought the gifted Marek Windheim into conspicuous attention. Equally good were all concerned with the many minor parts: Florence Macbeth, Lola Monti-Gorse, Ada Paggi, Philine Falco, Lodovico Oliviero, George Cehanovsky, Giuseppe Cavadore, and Paolo Ananian. One of the big moments of the evening came with Ruth Page's authentic gypsy dances in the second act, which held up the performance for several minutes.

"Anima Allegra," though new to this community, has been sung by Miss Bori at the Metropolitan and at La Scala.

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## ENGAGE NEW ARTISTS FOR PHILADELPHIA OPERA

Mr. and Mrs. William C. Hammer Return to United States After Auditions Abroad

Mr. and Mrs. William C. Hammer, business manager and artistic director, respectively, of the Philadelphia Grand Opera Company, returned on the Ile de France on July 29, after a ten weeks' sojourn in Europe, during which they gave auditions to 100 singers, engaged four and heard twenty-nine performances of opera in many cities.

The additions to the company include Aroldo Lindi, American dramatic tenor, formerly of the Chicago Opera; Bruno Korell, tenor of the Berlin Staatsoper; Charlotte Boerner, soprano of the same institution; and Maria Koshetz, contralto, a sister of Nina Koshetz, soprano.

Mr. Hammer, in a visit to the edi-

torial rooms of MUSICAL AMERICA before returning to Philadelphia, described the European trip as a "busman's holiday," in which business predominated. With Mrs. Hammer he visited Paris, Brussels, Venice, Milan, Vienna, Salzburg and Munich, besides making excursions to Fontainebleau, Lake Como and other interesting spots.

The coming season the Philadelphia Grand Opera Company, Mr. Hammer said, will include eighteen opera performances and a new series of six Sunday night concerts at the Academy of Music, in which artists from the company will be heard with the orchestra. The company will present for the first time Ravel's "L'Heure Espagnole."

### Opera Given in Polo Grounds

Before an audience of over 2000 Verdi's "Aida" was presented in the Polo Grounds by the Manhattan Opera Stars, Inc., on Saturday evening, Aug. 2. Alfredo Salmaggi conducted.

## German Opera Books New Artists for Third Tour of U. S. Next Winter

AFTER a European tour covering some 3000 miles, J. J. Vincent, managing director of the German Grand Opera Company, returned to the United States recently on the Bremen, having booked a number of new artists for the forthcoming third American tour of his organization.

Mr. Vincent had a strong word of encouragement to offer American singers on his return.

"There is a dearth of young German artists today," said Mr. Vincent. "There are no dramatic tenors there of merit, only lyric tenors who try to sing Wagner bel canto, and fail sadly in the attempt. If American singers would go to Germany for experience and training, they would soon occupy a permanent position in the operatic world. They have every quality which German singers seem to lack—voice, musicianship and intelligence. All they need is experience."

As proof of his contention, he has added to the company two American singers. He relates that, after searching Germany for a contralto to meet his requirements, he finally found her in Marie von Essen, known to American audiences as Mary Kent, whom he heard in "Götterdämmerung" at the Dresden State Opera. Miss Kent is a former member of the San Carlo Opera Company. Since leaving the United States she has been appearing in leading contralto roles of Wagnerian opera in opera houses throughout Germany. She has also appeared frequently in concert here and abroad.

Mr. Vincent also engaged Allen Hinckley, American bass-baritone. Mr. Hinckley made his debut as King Henry in "Lohengrin" at the Stadttheater in Hamburg. He sang subsequently at Covent Garden, Munich, Vienna, Dresden, Frankfurt and other cities. He was a member of the Metropolitan Opera Company for three seasons; of the Chicago Opera Company for two seasons, and sang the role of King Mark in "Tristan" with the National Opera Company in Washington.

The season will open in Washington on Jan. 5, according to Mr. Vincent, and will include a ten to twelve weeks' tour to the Coast. The company will appear in Chicago, he said, and a week



From a Drawing by Shoemaker

Max von Schillings, Noted Composer and Conductor, Who Has Been Engaged to Conduct the Forthcoming Third Tour of the German Grand Opera Company.

in New York some time in March.

Engagements for next season of the German Grand Opera Company announced by J. J. Vincent are: conductors, Max von Schillings, Carl Adler, Hans Blechschmidt; sopranos, Johanna Gadske, Margarethe Baumer, Klarie von Kullberg, Hedwig Jungkurth; contraltos, Marie von Essen, Adi Almoslino, Elizabeth Riegels, Ida Barsy; tenors, Johannes Sembach, Max Adrian, Gustav Werner, Carl Hartmann; baritones, Max Roth, Richard Gross, Eric Wildhagen; basses, Carl Braun, Hans Hey, Laurenz Pierot; stage managers, Jan Heythekker and Kurd Albrecht.

Besides the regular repertoire, consisting of the principal operas of Wagner and Mozart's "Don Juan," Mr. Vincent plans to present "Tiefand," by Eugen d'Albert, an opera first produced in 1903 and last performed in this country by the Chicago Civic Opera Company in 1927.

Mr. Vincent confirmed the engagement of Max von Schillings, German conductor and composer of "Mona Lisa" and other operas, as the conductor of the tour.

## Notables Attend Fete at Fontainebleau



Photo by Pacific and Atlantic

FONTAINEBLEAU'S celebration of the tenth anniversary of the founding of its American School of Music during July was marked by a series of festival programs. Among those feted was Maurice Ravel, noted composer, a program of whose works was presented by noted artists. The visitors to the fete included a number of noted Americans.

In the photograph are seen in the front row, M. Ravel (standing on the pedestal at left), Mme. Camille Decreus,

wife of the director of the school; Mrs. Harry Harkness Flagler, Eva Gauthier, Isidor Philipp and Mrs. Walter Damrosch. Elsewhere in the picture are seen Dr. Damrosch, who was instrumental in the founding of the school in cooperation with the French Government; Francis Rogers, chairman of the American committee of the school, as well as a number of faculty members and artists who took part in the celebration. A pageant was scheduled to be given by students.

### McCullin Memorial Award of \$1,000 Offered for First Time

PHILADELPHIA, Aug. 10.—The Edward Garrett McCullin Memorial Prize is now open for competition for the first time. The sum of \$1,000 will be awarded for the best composition for solo string quartet and orchestra. The competition will close Dec. 31, 1930.

The fund was established by a group of Mr. McCullin's friends shortly after his death. It is planned to institute other competitions at such times as the income reaches the proper proportions for a capital prize. The secretary of the committee in charge is Arthur L. Church.

The competition is open to persons of either sex and of any nationality. A composer may submit more than one entry. The full score and the separate quartet parts must be submitted. Each score must have a nom de plume written on the title page and be accompanied by a sealed envelope subscribed by the same nom de plume and containing the composer's name and address. The composer's name and address must not appear anywhere on the score.

The contest will be judged by a jury selected by the Musical Fund Society. Compositions must not have been previously played in public. The committee will undertake to publish the winning composition and will endeavor to ensure adequate public performances.

W. R. M.

### Gigli Returning to Sing in Coast Opera Series

Beniamino Gigli will sail from Naples on Aug. 23 on the Roma, arriving in New York on Sept. 1. Mr. Gigli will leave on Sept. 2 for San Francisco, where he is to sing in operatic performances with the San Francisco Opera Company in that city and Los Angeles.

### Hurok Bringing Russian Artists

According to a wireless dispatch from Russia to the *New York Times*, Sol Hurok, American impresario, has signed a contract of two years with the Soviet Government, giving him the monopoly right to engage Soviet artists for appearances in the United States and England and for American and British artists in Russia.

Mr. Hurok has already signed up for an American tour of the ballerina, Mlle. Abramova, the Usbegs, a national theatrical ensemble, the Ukrainian "bandourists," a group of twelve players of ancient instruments, the young violinist, David Oestreich, Lev Oborin, a pianist who recently won the prize at Warsaw, and the Russian "harmonist trio," whose accordion playing behind the scenes was a feature of the production of "Les" by the Meyerhold Company.

Mr. Hurok has also arranged for tours of American and British artists in Russia. Among them are Sergei Radamsky of New York and Marie Williams of London, both singers; the English pianists, Ethel Bartlett and Rae Robertson; Theodore Cella, harpist, of New York; Juliette Lippe, soprano, of New York, and Sonia Sharnova, mezzo-soprano, of Chicago.

### Louisiana Defeats Municipal Band Bill

NEW ORLEANS, Aug. 10.—House Bill 536, a constitutional amendment which would have permitted communities wanting municipal bands or orchestras to tax themselves two mills for that purpose, was defeated in the House of Representatives at Baton Rouge, La., on July 1. The bill, introduced by Representative Cutrer at the request of Ralph Pottle, a musician of Amite, La., received 45 yeas to 28 nays, but a two-thirds vote is required for constitutional amendments.

W. S.



# Toscanini's Genius Brings New Brilliance to Bayreuth.

(Continued from page 3)

kauff," hung out over the office of the Verwaltung, where musical pilgrims assemble daily in the hope of snatching up a ticket that someone has had to turn back.

It is Toscanini's name that has drawn to Bayreuth the critics of England, France, Italy and America, in such numbers as were not to be found at any recent festival. More than that, it is Toscanini's name that has brought back those German critics who of late years have been indifferent with respect to Bayreuth and not always on good terms with it. Some of the extreme left wing have sneered at Bayreuth, yawned at Wagner. But they do not sneer or yawn at Toscanini. Some questionings of tempi and dynamics there are. But the great Italian in the citadel of German art has the world of music at his feet.

## A Superb "Tristan"

The Toscanini "Tristan," as first disclosed on July 23, was a "Tristan" perhaps without parallel in Bayreuth or Germany. His "Tristan" at the Metropolitan was a long time ago—too far back to mean much by way of comparison with this new revelation. Of "Tristan" under his baton at La Scala let those who were in Italy speak. After all, an Italian "Tristan" is not a Bayreuth "Tristan." A different public, a different singing ideal, a very different vista of opera.

More than fifty years of intense Wagner specialization looked down on the compact little Italian classicist here. He could not speak the language of the men who had to learn their Wagner over again, in some degree, when he began his rehearsals with them after the Spring tour of the New York Philharmonic. If at first some of them growled, it is said that later they wept. Perhaps they only attended to business as the good musician the world over is expected to do. But the result was such playing in "Tristan und Isolde" as might come from men who had walked in darkness before, and for the first time had seen the light.

## New "Tannhäuser" Production

"Tannhäuser," with which the festival opened on July 22, was the new production of the year, and with Toscanini lavishing upon it the same exhaustive care, the same inner fervor, the same intuition for the shaping of beautiful sound, it was the news event, so to speak, of the repertoire. But with or without Toscanini, "Tannhäuser" remains "Tannhäuser" and can never be "Tristan." By and large, "Tannhäuser" is not a conductor's opera. "Tristan" is. Bad singers can ruin any opera or music drama, good singers can lift it to an exalted plane, and "Tristan" is no exception. But "Tannhäuser" is, in its essence, more a singers' opera than "Tristan."

Perhaps no playing in "Tristan" was more beautiful, purely as sound, than the playing of Toscanini's Bayreuth orchestra in passages in the last act of "Tannhäuser" that ordinarily do rather secondary duty as connective tissue for Elisabeth's Prayer and the airs of Wolfram. But it remained beautiful sound. It could not have the emotional significance of the Toscanini "Tristan."

After the two Toscanini triumphs came Karl Muck with his "Parsifal"

of broad and majestic tempi, the playing being more sonorous but some whit less pure than that of the Toscanini performances. Muck brought with him his own brasses from Hamburg, and his ensemble, therefore, was not identical with Toscanini's. He is seventy. It is no wonder if he has no such slaveless enthusiasm for rehearsing as has Toscanini—no wonder if the broad line governs him more than infinite sculpturing of detail—no wonder if sometimes, when a choice must be made between two equally logical ways of mounting to a climax and descending the other side of the hill, it is the slower pace, the more gradual cumulation of effect, that conforms to his scheme. Would Toscanini's "Parsifal" be as different from Muck's, as Muck's "Tristan" if different from the Toscanini "Tristan"? That might be possible and both be beautiful. Certainly, there is no desire on the part of this commentator to question those broad, deliberate tempi of the Muck "Parsifal," which stands on a peak of its own.

Toscanini's unusually slow pace for the Hymn to Venus in the "Tannhäuser" Overture was more to be questioned. Yet Max Smith, who goes direct to headquarters with all such dubitations, reports that Toscanini demonstrated to him that this slow tempo was exactly according to the metronomic markings. Was it illusion—or have German conductors hustled this tune too much in their effort to make it seem volcanic and erotic? The sage of London, Ernest Newman, is inclined to deny that its intent is erotic. Tannhäuser, he remarked, in conversation with this visitor, is pretty sick of Venus. He tries to summon back his flame for the old girl, but it's no use, and he breaks off after a forced effort. But how about Tannhäuser's outburst in the contest of song, with this same tune? Let the pundits fight it out. Toscanini's own answer, as Max Smith passes it on for the critics to take it or leave it, is the metronome.

## "Ring" Presented

Of Karl Elmendorff's "Ring," let it be said forthwith that it was a distinct improvement over that of von Hoesslin at the Bayreuth Festival of two years ago, the while it is admitted that the inevitable happened in the way of an appreciable sag—chiefly in the indefinable thing that is called "personality"—after the Toscanini and Muck performances. To follow a Toscanini "Tristan" and a Muck "Parsifal" with "Rheingold" was about as thankless a task as could have been allotted the Munich conductor. Happily the Bayreuth craftsmen made good drama of it. To Elmendorff's credit, the "Ring" became a crescendo of musical interest as it progressed. It had the superior routine expected of Bayreuth, whatever the minor exceptions taken to this detail or that along the way, and it maintained a level of musical excellence higher than routine "Ring" cycles elsewhere.

## Departures from Tradition

To Siegfried Wagner, desperately ill at the beginning of the festival, were due some innovations as well as the general high character of the staging. Muck has said there are no Wagner traditions. Certainly, Bayreuth violates at times details which have come to be

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Photo by Wide World Photos

The Late Siegfried Wagner with His Wife and Family and Karl Muck, the Noted Wagnerian Conductor (at Right), Photographed Recently in Bayreuth

## Festival Throngs Saddened by Passing of Siegfried Wagner

**Suffered Collapse During Rehearsals to Which He Had Given Strenuous Efforts in Recent Months—Lingered Several Weeks in Hospital—Death Followed That of His Mother by Four Months**

BAYREUTH, Aug. 5. — Siegfried Wagner, son of Richard and Cosima Wagner, died here yesterday of a heart attack following several weeks' illness of pneumonia. He was in his sixty-second year. He had collapsed on July 17, during a rehearsal which he was conducting and was taken to the City Hospital. For several days his condition was not considered serious and it was thought that he would be able to attend the opening performance on July 22.

Siegfried Wagner, the third child and only son of the great composer and his wife, was born at Tribschen on the Lake of Luzerne, on July 6, 1869. He displayed musical ability at an early age, but his father, seeing that although he had talent he had not genius, endeavored in every way to divert him from music as a life work. A fondness for drawing and mathematics was developed at polytechnic schools in Charlottenburg and Karlsruhe and for a while he decided to be an architect. The Liszt monument at Bayreuth was designed by him.

The lure of music, however, proved too strong for him and after the death of his father in 1883, he undertook its study with Humperdinck and Kniese, appearing at the Festival of 1894, as

assistant conductor and two years later as conductor. He had, the year previous, travelled through Italy, Germany, Austria and England as guest-conductor specializing in his father's works and meeting with considerable success. He always conducted without score and with his left hand.

## Composed Numerous Operas

In 1895, a symphonic poem, "Sehnsucht" was brought out and had a measure of success. Four years later, his first opera, "Der Bärenhäuter" was given in Munich. It was considered successful and had over 200 performances in various musical centres. The same city brought out his second operatic work, "Herzog Wildfang" in 1901, and Hamburg, his "Der Kobold" in 1904. Other operatic works were "Bruder Lustig," Hamburg, 1905; "Sternengebot," Hamburg, 1908; "Benedictus," Karlsruhe, 1910; "An Allem ist Hütchen Schuld," Stuttgart, 1917; "Schwarzwälderhahn," Karlsruhe, 1918; "Der Schmied von Marienburg," 1920; no record is obtainable of production of "Sonnenflammen," "Der Haidenkönig" and "Der Friedensengel." It is said that he began another operatic work early this year.

In spite of his output of thirteen stage works, none of them had any particular success except the first one, "Der Bärenhäuter." His native ability and his training as an architect were of inestimable assistance in the Bayreuth Festivals. After his becoming officially identified with them in 1894, he was more and more their real head although his mother continued nominally so until her death last April. He was especially gifted as a stage director and pro-

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# Vienna's Festival Weeks Bring Cycle of Austrian Works

By DR. PAUL STEFAN

VIENNA, July 30.—During the last several years in Vienna, as in Berlin, so-called Festival Weeks have been held annually at the beginning of the Summer. In both cities a private committee subsidized by government and municipality aims, by arranging unusual artistic, social and sports events, to draw visitors, especially Americans. As far as Vienna is concerned, it seems that the publicity that should be given these festivals, especially in America, is insufficient. Salzburg, for instance, as another Austrian city of less importance and less means, is far in advance of Vienna in this respect.

There is no question that Vienna deserves a visit. The beginning of June, the time of the festival weeks, is the city's brightest season. Members of the higher circles have not yet left Vienna; there are many visitors here. The beauties of the city and its surroundings are never so charming as at this time. The musical and theatrical performances of all kinds are interesting. It is true that many of them could be improved, in order that the attraction to visitors might be increased.

This year we had the pleasure of seeing Oscar Thompson, the excellent New York critic, who came here from Berlin and Munich and is a regular visitor to Salzburg, as a guest during the festival.

The musical program of the Vienna festival weeks brought gala representations in the Opera, two concerts of the Vienna Philharmonic and two programs of serenades in the open air. The State Opera gave some of its best performances—at least in the opinion of Vienna, which has its favorite operas and singers. When, for instance, Piccaver is singing in "Bohème" or in "Tosca," Vienna society fills the house even at very high prices. However, neither such operas nor the singers presented can allure an American to make a journey. These things can be heard in New York and Chicago.

## Opera and Ballet Novelties

By far the more important and interesting were the best performances of the last year at the Opera, repeated during the festival weeks—"Meistersinger," "Cosi fan tutte," "Simone Boccanegra" and others. They had been carefully rehearsed and splendidly mounted under the new direction.

In particular there was a cycle of operas by living Austrian composers. There were performances of the "Evangeliemann," by Wilhelm Kienzl; the popular opera in one act, "Höllisch Gold," by Julius Bittner; "The Miracle of Heliane," by Korngold; "Jonny," by Krennek, and "Wozzek," by Alban Berg. There was also given a new ballet, "Der Taugenichts in Wien" (The Scapegrace of Vienna), with music by Franz Salmhofer, a young and highly gifted Viennese, who has solved similar tasks very happily. He stood the test of time also, although it may be said that sometimes he took his task too lightly and relied more upon professional skill and talent than upon inspiration. The ballet, which was arranged and the principal role danced by Grete Wiesenthal, presented the traditional art of the old ballet school and enlisted many beautiful women dancers of the Viennese corps de ballet.

## Walter Cheered in Concerts

Bruno Walter conducted the two concerts of the Philharmonic. As, however, the orchestra was required to play in the opera house on the evenings of the concerts, there remained only substitute musicians. They had not had a sufficient number of rehearsals and had to rely upon routine. Walter conducted first a classic program made up of works by Haydn, Mozart and the First Beethoven Symphony. There followed quite voluntarily comparisons with the New York Philharmonic, which had begun one of its concerts here with a symphony by Haydn. The comparison, needless to say, was not in favor of Vienna.

The second concert, with the B Minor Symphony by Schubert and the Second Symphony by Mahler, a favorite opus of the Viennese public, turned out better. Walter conducted Schubert incomparably. As he was Mahler's personal friend, he has a particular talent



Photo by Fayer, Vienna

**Erich Korngold, Viennese Composer, Whose Opera "Heliane" Was Performed During the Festival Weeks**

for the exposition of that composer's works. In spite of the advanced season and the heat, especially on this evening, the concert was thronged, and the cheers for Walter were endless.

## New York Federation of Music Clubs Announces Fall Plans

The finals of the second State choral contest for women's choruses will be held at the Exposition of Women's Arts and Industries, at the Hotel Astor, New York, during the week of Oct. 5.

Preliminary elimination contests and their winners are as follows: Rochester—first, State College Glee Club, Buffalo; second, Chadwick Choral Club, Rochester; Albany—State College Glee Club, first, and Monday Musical Chorus, second, both of Albany; St. Lawrence—first, Phoenix Club of Potsdam (winner in the finals last year); second, Women's Chorus of Potsdam; New York and Westchester—first, Adesdi Chorus of New York; second, Women's Chorus of Larchmont; Brooklyn and Long Island—first, Morning Choral of Brooklyn; second, Jamaica Women's Choral. The first and second winners in each of the five districts will be heard in the finals and receive the awards through the generosity of the Exposition of Women's Arts and Industries.



Photo by V. Gudenberg, Berlin  
Courtesy of Terramare

**Bruno Walter, Who Conducted Two Festival Concerts of the Vienna Philharmonic**

The concert audience would have liked to bind the conductor permanently to Vienna. Next season it has been assured that he will conduct here three orchestra and one vocal concert. Richard Strauss and Clemens Krauss will divide the Philharmonic series.

The two serenade programs took place on one of the most beautiful squares in the world, the Josefsplatz, with its surroundings of splendid baroque palaces. The orchestra sounded well. But here also sufficient preparations were lacking and, therefore, precision, which event music in the open air cannot lack, was wanting.

The Vienna festival weeks brought some excellent performances, but with the rich means of Vienna better employed, it would have been possible to attain much better results.

## "Cenerentola" Revived

The Opera brought out its last premiere a little after the festival weeks—the old opera "Cenerentola," by Rossini, in a new German adaptation entitled "Angelina," prepared by the conductor of the Munich Opera, Hugo Röhr. The new version has been given on several German opera stages. The Vienna performance took place in the

beautiful Redoutensaal, in the former Imperial Palace, where until some years ago, performances of operas were regularly given. These now take place only exceptionally, because the acoustics leave much to be desired.

Composed a year after the "Barber of Seville," the work is marked by the same careless and lavish inspiration. But this opera contains plenty of wonderful music, and the representation was welcome. The subject treats the Cinderella motive. The part of Cinderella, or Angelina, like the prima donna parts in "Barber" and in "L'Italiana in Algeria," is written for a deep voice, with coloratura, which has been transposed for a high soprano.

Adele Kern sang brilliantly the part of Angelina. In other important parts were heard the baritone Hammes and the bass-buffo Norbert. The splendid stage management by Wallerstein was much admired. Robert Heger conducted with great élan. The opera had much success, and it is not astonishing that for the next season "L'Italiana in Algeri" has been accepted in the same adaptation.

## Vienna Opera Company Plans to Make Sound Films

WASHINGTON, Aug. 10.—A communication received here by the motion picture division of the Department of Commerce states that the Vienna Opera is considering the production of sound films for both domestic and foreign audiences. At present the plans are in the formative stage. Many details regarding the adaptability of the present operas and stage settings must be settled before the company is formed to produce the films.

BERLIN, July 1.—Considerable interest has been aroused by the announcement that the intendant of the Prussian State Opera Houses, Heinz Tietjen, has entered into an agreement with the Terra Film Company to make full length opera sound pictures. With Max Reinhardt and Raimund von Hoffmannsthal, he has become a member of the advisory council of this film corporation. It is proposed to exhibit the opera films in some of the provincial theatres, which have been forced to close on account of large deficits.

## New Schreker Opera to Have Premiere

BERLIN, July 1.—"Christophorus," a new music-drama by Franz Schreker, will be given its world premiere in Leipzig or in Frankfurt-on-Main next Fall. The composer wrote the libretto, which follows the plan of a play within a play. The setting of the outer plot is a Berlin secondary schoolroom of the present day, and the inner story is a legendary tale.

## Jay Witmark to Retire from Business

Jay Witmark, vice-president and general manager of M. Witmark & Sons and associated with the company since its foundation, has announced his retirement from active participation in business. Mr. Witmark is widely known in the music publishing business, having been a member of the American Society of Composers, Authors and Publishers and the Music Publishers Protective Association since their inception.

## New Waldorf-Astoria Hotel to Have Great Organ

The specially designed organ, which will be installed in the Grand Ballroom of the new Waldorf-Astoria Hotel, will be the largest hotel player organ in the world. It will be electro-pneumatic throughout, and will have a separate console for hand playing. The instrument has been built by M. P. Moller of Hagerstown, Md., builder of many other famous ones, including the organ in the United States Military Academy at West Point.



## Musical World Mourns Passing of Leopold Auer, Famed Violin Mentor

DRESDEN, Aug. 1.—Leopold Auer, probably the most famous professor of the violin of the present century, died of pneumonia in a sanitarium at Loschwitz near here, on July 15. He had been ill only a few days and his wife, who was with him, had declared the previous night that she felt sure he would survive the crisis which was due several days later. Professor Auer had owned a home in Loschwitz before going to America and it is thought that Mrs. Auer, when she has settled her late husband's affairs in the United States, will return there to make her home.

Leopold Auer was born in Veszprim, Hungary, on June 9, 1845, and was the son of a poor house painter. He exhibited a marked fondness for music at a very early age, but his father was unable to provide lessons for him. He was finally sent, however, to Pest to study and began his lessons under Ridley Kohne. In 1857, he went to Vienna where he studied under Dont at the conservatory for one year, where he took the first prize. After Vienna he studied with Joachim in Hanover.

As a youngster he went to Paris, where, armed with a letter from Moscheles, he played for Rossini who said: "I, too, am a violinist. We are colleagues!" This friendly speech from a composer as celebrated for his acid tongue as for his great music, was praise indeed!

At the age of eighteen, Auer became conductor of the Düsseldorf orchestra, holding the position until 1865. The following year he held a similar posi-



The Late Leopold Auer, Noted as Teacher of Many of the World's Foremost Violinists, Who Passed Away in Dresden Recently

tion in Hamburg. During these years he had made his debut as a soloist with the Gewandhaus Orchestra in Leipzig, being considered at once one of the foremost virtuosos of the day. He also played in London and other musical centres with unflinching success.

many persons, including the former Kaiser and former King Ferdinand of Bulgaria, as well as members of the aristocracy and the musical world of Europe, covered the coffin and the grave. The festival chorus sang a Bach chorale while aeroplanes draped in black dropped flowers.

### RICCI CASE SETTLED

Young Violinist to Return to Parents After Filling Concert Dates

Decision was handed down by Justice Valente of the Supreme Court in Manhattan on Aug. 1, in the case of Pietro Ricci, San Francisco bandmaster, to regain the custody of his two children, Ruggiero, nine-year-old violinist, and his brother, Giorgio, aged seven, from Mary Elizabeth Lackey, assistant teacher to Louis Persinger. By Judge Valente's decision, the two children are to be returned to their parents on Jan. 1, 1931. In the meantime Ruggiero will fulfill contracts made for him by Haensel & Jones for ten concert appearances to take place this fall. Further testimony will be taken by the court on Dec. 15, after the concerts.

The issue in the courts was based, among other things, upon the question as to whether the concert appearances might prove detrimental to the health of Ruggiero on account of his youth, and Judge Valente, in his report, stated that if in the interval the strain of giving the concerts should prove too much for the child he would entertain applications for its modification not only from those immediately interested but from the New York Society for the Prevention of Cruelty to Children.

In 1868, Auer made the acquaintance of Anton Rubinstein, who was at the time director of the Imperial Conservatory in St. Petersburg. Rubinstein succeeded in having Auer appointed professor at the Conservatory to succeed Wieniawski. He became a Russian subject in 1883, and held the position at the Conservatory until 1917.

### Honored by Czars

During the years of the old regime in Russia, Auer served under three Czars—Alexander II, Alexander III and Nicholas II, and was honored in various ways. In spite of his youth he was made conductor of the Imperial Russian Society which Rubinstein had founded. This brought him into contact with the famous Russian "Five" which included Rimsky-Korsakoff, Borodin, Cui, Mussorgsky and Balakireff. He created a sensation by conducting these concerts without scores. He also founded with Charles Davidoff, the 'cellist, the first important string quartet in the Russian capital. Many eminent composers wrote solo numbers for him, notably Tchaikovsky, whose violin concerto was first dedicated to him. Auer declared it unplayable, whereupon the composer rededicated it to Adolf Brodsky.

Although Auer made St. Petersburg his headquarters until the first revolution in 1917, he taught in London during the Summer from 1906 to 1911, and the following three years in Loschwitz. In May, 1917, he left Russia finally and after a year of touring Scandinavia, came to the United States, which he made his home until his death.

In November, 1926, at the age of eighty-one, Auer became an American citizen, renounced his Russian affiliation as he had his Hungarian in favor of Russia, forty-three years before. Two years previously, he had married Mme. Bogutzka-Stein, who had been his accompanist and assistant. His first marriage to Nadine Pelikan, contracted in St. Petersburg, had been dissolved earlier the same year. In March, 1924, Auer gave his first American recital in Carnegie Hall, and on April 28, 1925, at the age of eighty, made his last public appearance in the same auditorium at a benefit concert arranged for him by his pupils Jascha Heifetz and Efrem Zimbalist, together with his friends, Ossin Gabrilowitsch and Serge Rachmaninoff. At this concert, Mr. Auer played the Tchaikovsky "Mélodie" written for him by the composer; also one of the Brahms Hungarian Dances and was given an ovation by the huge audience.

### Active in America

The year in which he received his final naturalization papers, Auer was chosen to succeed the late Franz Kneisel as head of the violin department of the Institute of Musical Art. The following year he was made a member of the Juilliard Graduate School of Music and also the head of the violin department of the Curtis Institute of Music in Philadelphia.

Auer numbered among his pupils some of the greatest players of the present time. Notable among these are Mischa Elman, Jascha Heifetz, Efrem Zimbalist, Kathleen Parlow, Max Rosen, Eddy Brown, Thelma Given, Ruth Breton and Toscha Seidel, all of

whom have won international recognition. In his teaching he followed the method of Joachim in playing a great deal for his pupils, but at the same time was careful to develop the individuality of each. His influence upon violin playing has been compared to that exerted by Leschetizky upon piano playing, a decade or so before.

J. A. H.

## ANNOUNCE CHICAGO FESTIVAL PROGRAMS

Masterpieces Modern and  
Classic to Be Given  
in October



Photo by Lenare, London

Harriet Cohen, Noted British Exponent of Modern Piano Works, Who Will Make Her American Debut at the Chicago Chamber Music Festival

The Chicago Festival of Chamber Music, which will take place in the James Simpson Theatre in the Field Museum, Oct. 12 to 16, is sponsored by Mrs. Elizabeth Sprague Coolidge who for many years give the Pittsfield Festivals and more recently the chamber music festivals in the auditorium built and endowed by her in the Congressional Library in Washington.

The complete programs for the festival are as follows:

### I—OCT. 12, EVENING

Olga Averino, soprano; George Barrère, flute; Iwan d'Archembeau, 'cello; William Kroll, violin; Josef Vieland, viola; Emma Luebecke-Job, piano; Naoum Benditsky, 'cello; Marcel Honoré, oboe; Ernest Liegel, flute; and a Chamber Orchestra conducted by Hugo Kortschak.

### PROGRAM

Bach... Unaccompanied Suite for 'Cello in E Flat Major  
Hindemith... Sonatina in Canon form for 2 Flutes  
Bach... Sonata for Violin and Piano, No. 3 in E Major

### Intermission

Hindemith... "Die Serenaden," Cantata for Soprano, Oboe, Viola, and 'Cello  
Bach... Sonata for Flute and Piano, No. 6, in E Major  
Hindemith... Piano Concerto with Chamber Orchestra

### II—OCT. 13, AFTERNOON

Harriet Cohen, piano, and the Brosa Quartet of London

### PROGRAM

Beethoven... String Quartet in C Sharp Minor, Op. 131  
Bridge... Trio for Piano, Violin, and 'Cello

### Intermission

Bax... "Legend," for Piano and Viola  
Szántó... "Choreographic" Suite for String Quartet

### III—OCT. 14, EVENING

Olga Averino, soprano; Iwan d'Archembeau, 'cello; George Barrère, flute; Rudolph Reuter, piano; the Brosa Quartet, and Chamber Orchestra, conducted by Hugo Kortschak.

(Continued on page 28)

## Siegfried Wagner Passes

(Continued from page 5)

ducer. As a conductor of his father's works he was always musicianly and clean-cut but never displayed any particular imagination or magnetism.

### War Wipes Out Fortune

The Bayreuth Festivals, which took place for the most part biennially, became not only an artistic but also a commercial success as well. At all events, a considerable fortune accrued to the Wagner family, but it was practically wiped out by the World War, and the festivals were discontinued for a decade.

Siegfried went to the United States in the interest of the festival in 1924. He was heard as guest conductor in various parts of the country and is said to have earned enough money to re-establish Bayreuth in spite of the fact that much doubt was expressed as to whether this would be possible since all of Wagner's works were available for performance throughout the world. The opening performance that season was "Meistersinger" and something of a demonstration was made at its close. The festival, however, was not a great success from any point of view and there was some misgiving as to whether they could be continued. In 1928, however, the theatre was crowded for all performances and this year seats were at a premium long before the festival.

### Impressive Burial

The body lay in state in Villa Wahnfried and later, after a service in the church, was buried in the city cemetery next to the grave of Franz Liszt, grandfather of the deceased. Wreaths from



# La Scala's Season Closes for First Time Without a Deficit

## Summary of Performances Reveals Limited Artistic Success for Novelties by Zandonai, Casavola and Vittadini — Revivals and "Ring" Cycles Among Features

MILAN, July 15.—The operatic year at La Scala, recently concluded, marked the last season of the nine-year trial period under the administration of the "Ente Autonomo," or corporation. The Scala will have in the future a definite arrangement under which it will operate, and will be able to function in a much better manner, owing to the various reforms and measures conceded to it by the National Government. The private ownership of the boxes will be done away with, and this radical change alone will be greatly to the advantage of the theatre and the public.

The season just finished is the first that has closed without a deficit. This was made possible by the renunciation on the part of the government of certain fiscal taxes on the box office receipts, amounting to about two million lire.

The artistic result of the season, opened with "La Campana Sommersa" under Respighi's baton, has, however, not been equal to the financial. The opinion of the public and press has been that there were too many leaders alternating in the conductor's box, and that there was lacking a real authority to give to the performances an artistic completeness.

### Novelties Prove Mediocre

Several novelties were presented during the season, the first being the two-act comedy "La Via della Finestra" (By Way of the Window), by Riccardo Zandonai. The work, on a libretto by Adami, has to do with a Parisian love triangle and is extremely frivolous. It had been heard some years ago in other cities, but a new version had been prepared by the composer for the Scala hearing. The principal singers were Mafalda Favero, Elvira Casazza, Ciniselli and Weinberg. Calusio was the conductor.

The second was the one-act opera, "Il Gobbo del Califo" (The Caliph's Hunchback) by Arturo Rossato, music by Franco Casavola, which obtained the prize awarded last year by the Governor of Rome and was subsequently presented at the Teatro Reale in Rome. The cast included as principals the Russian soprano, Nadia Kowacewa; Tomaso Alcaide, tenor; Gino Vanelli, baritone and Salvatore Baccaloni, bass. Calusio conducted. The work is a light one on an Oriental subject.

The third and last novelty of the season was the four-act lyric drama, "La Sagredo" by Giuseppe Adami, music by Franco Vittadini. It was given with Bruna Rasa, soprano; Melandri, tenor, and Morelli, bass, as principals, under the baton of Guarneri. This opera, by the composer of "Anima Allegra," hardly redeemed its promise.

"La Via della Finestra" was given five performances and "Il Gobbo del Califo," three. These operas were given in double bills with the ballet,



Photo by Sommariva, Milan

Riccardo Zandonai, Whose Opera "La Via della Finestra" Was Presented in a Revised Version at La Scala This Season

"La Fata della Bambole," (The Fairy Doll) another novelty of the season, and also with Lattuada's "Le Preziose Ridicole," an opera which was among last season's novelties and scheduled for the Metropolitan next season. "La Sagredo" was given three times. The interest created by these new operas, however, was not great.

### Old Works Revived

Eight revivals were presented during the season, the first being "La Vestale" by Spontini, which had not been given at the Scala in twenty years. It obtained a great success, being given an elaborate stage setting and being splendidly interpreted by Bianca Scacciati, in the role of Giulia.

"L'Elisir d'Amore" made its reappearance at the Scala for the first time since the memorable performance by Caruso, under Toscanini. This time the Nemorino was sung by Tito Schipa, who made use of all the vocal resources at his command. He was given a great ovation after the aria "Una furtiva lagrime," with many calls of *bis*.

The revival of Mozart's "Don Giovanni" was arranged and conducted by Guarneri with great artistic effect, and had in Mariano Stabile a protagonist of exceptional value. The other parts were sung by Arangi Lombardi as Donna Anna; Gina Cigna as Donna Elvira; Mafalda Favero as Zerlina; Schipa as Don Ottavio; Autori as Leoporello, and Baccaloni as Masetto. Owing to the departure from La Scala of the baritone Stabile, the Mozart opera had to be withdrawn after a very few performances.

The revival that created the greatest interest and that had the greatest success was that of "William Tell," given in celebration of the centenary of the Rossini work. This opera was last heard at the Scala in 1899, when it was conducted by Toscanini, with Tamagno, Camera, Pini-Corsi and the soprano Stelhe in the leading roles. Much interest was aroused by the appearance of Lauri-Volpi, who had not been heard at the Scala in many seasons. Benvenuto Franci in the name part was very convincing, his aria "Resta immobile" being excellently sung. Lina Bruna Rasa, as Mathilde, revealed a beautiful voice and fine stage presence. Del Campo conducted.

### "Tannhäuser" Disappoints

The revival of "Tannhäuser" did not obtain the success it should have, due perhaps to the choice of the protagonist, Antonio Melandri, a very fine artist in many operas, but not adapted to the heroic music of Wagner. The Elizabeth was the soprano, Gina Cigna, who sustained her part well. Montezanto in the part of Wolfram, and Albino Marone as the Landgrave were vocally commendable. The opera was given in the Paris version, without cuts, Guarneri conducted.

"The Girl of the Golden West" was given under the new conductor, Victor de Sabata, well known as a composer. The principal singers were Gilda Dalla Rizza, who impersonated to perfection the character of Minnie. Franco Lo Giudice sang the part of Johnson, and Viglione Borghese that of Rance.

Berlioz's "La Damnation de Faust" was another revival of considerable in-



Franco Vittadini, Composer of "Anima Allegra," Whose Latest Lyric Work, "La Sagredo," Had Its World-Premiere in Milan Recently

terest. This work, adapted by Raoul Gunsbourg, was splendidly interpreted by Carlo Galeffi in the part of Mefistofele; Mme. Cobelli as Margherita; Merli as Faust, and Baccaloni as Brander.

The last of the revivals and the closing opera of the season, was "L'Amico Fritz" by Mascagni. The little opera had a great success, as presented under the baton of the composer. The singers were Dino Borgioli, in the title role; Isabella Marenga as Suzel, and Emilio Ghirardini as David.

### Siegfried Wagner Conducts "Ring"

There was an interesting three-cycle revival of the Wagnerian "Ring," made more interesting by the fact that Siegfried Wagner was called to direct the first two cycles. The tetralogy was given without cuts and according to the tradition of the Bayreuth theatre. Notwithstanding the length of the performances, however, they did not seem heavy under the fluent direction of Siegfried Wagner. But the tetralogy remained to a certain extent rather uninteresting in comparison with the magnificent conducting by Karl Elmendorff of the Munich Opera and for some years also at Bayreuth, who was called to lead the third cycle.

Among the principal singers of the Wagnerian operas, special mention must be made of the tenor. Isidoro Fagoaga, who was always in command of his characterizations, both vocally and dramatically, and of Luigi Rossi-Morelli's splendid Wotan. The Brünnhilde of Lilly Hafgren in "Walküre," as well as the Sieglinde of Mme. Cobelli, were both sung with security and dramatic understanding.

### Chaliapin in "Boris"

The revival of "Boris Godounoff" was given with the assistance of Feodor Chaliapin in the name part. Several years ago Chaliapin had sung the same opera at the Scala in Italian. This year, for some reason, he chose to sing in Russian. If his voice is not quite that of other days, his exquisite dramatic intuition fascinated as before.

Mascagni's "Cavalleria," conducted by the composer, was given in occasion of the fortieth anniversary of the opera. It had for interpreters, Mme. Cobelli as Santuzza; Merli as Turiddu; Mme. Pedroni as Lola, and Borghese as Alfio.

One hundred and twenty-seven performances were given this season, representing twenty-nine operas and one ballet. The composers whose works were oftenest represented were Puccini with thirty-five performances; Wagner, eighteen; Verdi, thirteen; Rossini and Zandonai, nine each; Mascagni, six; Mozart and Berlioz, five each; Spontini, Donizetti and Moussorgsky, four each; Respighi, Casavola, Lattuada, Giordano, and Vittadini, three each.

Immediately at the close of the opera season, the Philharmonic Orchestra of New York, conducted by Toscanini, gave two concerts in the Scala to sold-out houses, and obtained a triumph both for the orchestra and the conductor.

E. A. ROBINSON

### Philadelphia Arts Association Applies for Charter

PHILADELPHIA, Aug. 10.—Application has been filed at Harrisburg for a charter for the Philadelphia Arts Association, as a non-profit corporation to erect and operate the proposed music, theatre and art centre on Logan Circle on the Parkway in this city. Announcement of the provision of an extensive site, costing \$2,100,000, the gift of Cyrus H. K. Curtis, was recently made. The subscribers to the charter application are Mary Louise Curtis Bok, W. Curtis Bok, Cyrus H. K. Curtis, Albert M. Greenfield and Samuel R. Rosenbaum. The purpose of the corporation is stated to be "the support and promotion of musical, dramatic and artistic education."

The board of directors for the first year, in addition to the foregoing, will include Mrs. Helen C. Leidy, representing with Mrs. Bok, the Philadelphia Grand Opera Company; Alexander Van Rensselaer, representing with Mr. Rosenbaum the Philadelphia Orchestra; Dr. Charles E. Beury representing with Mr. Bok, the Philadelphia Forum; Eli Kirk Price of the Fairmount Park Commission, and J. Howard Reber, of the Art Alliance. As previously announced, the building will have three auditoriums of varying sizes and will cost \$4,000,000. Of this sum, more than \$1,000,000 has been pledged, including \$850,000 from Mrs. Bok and the late Edward W. Bok. W. R. M.





Dear MUSICAL AMERICA:

Don't you agree with me that the magnificent waltzes of Johann Strauss are too rarely performed these days? The big public knows these gems of light music all too little. There was a time when the great Theodore Thomas played Strauss waltzes on his symphony programs to the edification of all who attended. Nowadays our conductors seem to feel that they are stepping down when they play a Strauss waltz. They are wrong, as a Strauss waltz is as much of a perfect artistic creation as is a symphony. Remember that it was Richard Wagner who said of Johann Strauss: "He has the most musical pate in Europe. All hail to our classics from Mozart to Strauss!"

That audiences love the Strauss waltzes was proved the other evening at a Stadium concert when Albert Coates played us the superb waltz "Tales from the Vienna Woods." At the conclusion the audience waxed enthusiastic and gave the conductor and orchestra volleys of applause, such as I have witnessed only occasionally. This despite the fact that the performance was not an ideal one. The Anglo-Russian conductor is not as much at home in Viennese music as in some other things.

Let me say here that more music of this kind should be played at such concerts as those given out of doors at the Lewisohn Stadium. The vast audiences who gather on hot summer evenings revel in lighter music of the highest type, such as that of Strauss, Delibes, Suppé, Waldteufel, Ziehrer *et al.* Yet they get mighty little of it.

The programs have been built up year after year, so that there is very little difference in the fare offered from that given in the Winter programs of the Philharmonic-Symphony. Personally, I think this a mistake. There ought to be a Strauss waltz on every program, so that audiences might enjoy not only the familiar waltzes but also those magnificent ones which are practically never heard, for example, the "Kaiser-Walzer," "Rosen aus dem Süden" and "Seid umschlungen, Millionen," the last named one of the finest compositions ever written in the form.

That Clare Clairbert, the new Belgian coloratura soprano, is an exceptional artist, is instanced again in a letter which the conductor of the Minneapolis Symphony Orchestra, Henri Verbrugghen, wrote last month when

he heard her in Brussels. I have seen this letter in which Mr. Verbrugghen described her as wonderful. It was written to Arthur J. Gaines, manager of his orchestra, suggesting that she be engaged as soloist for one of his concerts, assuring Mr. Gaines that she would be a sensation. Mr. Verbrugghen calls her a *real* coloratura with a rich, sonorous voice.

It will not be long now before she will be in America, singing in San Francisco, and then we shall see and hear what promises to be one of the season's sensations.

Though the names of Otakar Sevcik, Jenő Hubay, César Thomson, Adolf Brodsky and one or two others have loomed large in our time as master teachers of the violin, and though the man who is in all probability the greatest violinist of our day studied with none of these nor with the late dean of violin masters, Leopold Auer, who died at his Summer home at Loschwitz near Dresden last month, the latter must be considered the greatest teacher of his instrument of our day and yesterday.

He had had many fine pupils in Russia long before his name and fame spread to America. His reputation in Russia, where he was honored by royalty as well as musicians, was supreme. There flashed on the horizon—Mischa Elman, followed by Kathleen Parlow and Efrem Zimbalist. These three superb violinists won him international fame through their concert tours. Heifetz, Seidel, Given and Rosen formed another group which appeared ten years or so later, and then there were Piastra, Brown, Ruth Breton, Cecilia Hansen, Sylvia Lent, Barbara Lull, Gilbert Ross, Benno Rabinoff and others.

I always feel that Auer stood for a solidity of technical equipment that established a new standard. His players achieved a sonority of tone in passage work that I had never heard before. And yet Kreisler is Kreisler for a' that. . . .

In 1921 I had the pleasure of lunching with Professor Auer at his home in New York, an occasion which I will always remember vividly. He was a genial host, a charming conversationalist in half a dozen languages, a keen critic. His pupils adored him and those of them who realized fully what he meant to their careers always played their new programs to him before presenting them in public. His approval was for them the final word.

As a composer he was not important, though he wrote some effective solo pieces in his early days. But as a transcriber for his instrument he has left us many praiseworthy works, none more so than his transcription of Chopin's E Minor Nocturne, which he has translated into the violin idiom superbly.

He knew Tchaikovsky intimately. It was for Auer that the great Russian wrote his violin concerto. Auer, on receiving it, found it impossible to play and told the composer so. The neurasthenic Muscovite was hurt and changed the dedication to Adolf Brodsky, who introduced it everywhere in his concert tours. Strange that the concerto which Auer considered unplayable and unviolinistic should have become the *pièce de résistance* of his famous pupils. All of them have studied it with him and no violinists play it better than do the pupils of the man who rejected it.

When he appears here next season, Harold Bauer will be heard playing a piano new to him. After thirty years, during which he played the Mason & Hamlin, this great pianist is changing to the Baldwin piano. Quite a feather in the Baldwin cap, I venture to say. They now can boast of Lhevinne, Gieseking, Bauer and Iturbi, a truly formidable quartet of piano headliners.

The death of Alexander von Fielitz must have been received by a great many singers with a deep sense of sorrow, for that gifted German composer won many successes for concert singers with his attractive song cycle, "Eliland."

Von Fielitz taught, as you will remember, at the Chicago Musical College in Dr. Ziegfeld's time. Among his pupils there was that gifted composer, Gena Branscombe, who has since justified the promise which she revealed as a student. Although she had not been in touch with von Fielitz for many years, I happen to know that the news of his death was a great shock to her.

High in the list of fine broadcasts these days is the Philco Hour, a program of symphonic music played by an orchestra of fifty musicians conducted by Howard Barlow.

I chanced to listen in the other night and found his interpretations of such widely contrasted things as a movement from Haydn's "London" Symphony, the finale of Bartok's barbaric Dance Suite and the "Siegfried Idyll," which he played in memory of Siegfried Wagner, who had died a day or two before the broadcast, little short of phenomenal.

Watch Howard Barlow!

What a time the English music journals are having about the recently produced operetta, "The Damask Rose"! G. H. Clutsam, the Australian composer, who has arranged—and, some claim, disarranged!—the music of Chopin to make a damask rose, has come in for severe criticism for altering the metre of many a Chopin composition in the process of writing this operetta.

Mr. Clutsam, you will remember, made the British version of the operetta "Drei Mäderlhaus," which has been so successful as "Lilac Time" in England and Australia. Yes, it is the same work which we know as "Blossom Time" over here. But Sigmund Romberg, who arranged the score for America from Heinrich Berté's original Viennese "Drei Mäderlhaus," did things to Schubert that Mr. Clutsam never dreamed of doing. Schubert's music in the Clutsam version is not mutilated. Nor can we believe that Chopin's is roughly handled in "The Damask Rose." No musician of Clutsam's standing and education would commit such a thing as Mr. Romberg did with the song success of "Blossom Time" called "The Song of Love," taking the second theme of the first movement of the "Unfinished" Symphony and converting it into a waltz!

The whole thing resolves itself into whether the music of the great masters should be turned and twisted to make successful operettas. I think not. I can not subscribe to the theory that it makes this music known to so many thousands who would never hear it in its original form. Certain today, when the classics are heard more widely than ever before through the medium of radio broadcasting, it would seem hardly necessary to disarrange piano compositions, set words to them—gener-

## With Pen and Pencil



From Le Courier Musical

Manuel de Falla, Noted Spanish Composer, Who Will Make His First Visit to the United States in the Coming Season: From a Sketch by Bils

ally pretty poor words, at that—or turn undying melodies into dance rhythms to make them music of the feet instead of music of the heart.

Ernest Newman hit the nail on the head when, some years ago, he told the writers of popular tunes of the day to keep their hands off the music of the masters. He was addressing specifically the jazz composers and arrangers. His remarks are equally applicable to other popular music writers, and I believe they should be borne in mind by operetta and musical comedy composers as well.

There is a *raison d'être* for the light music of Kalman, of Lehar, of Gershwin, Kern, Rodgers *et al.* There is no excuse for the revamping of the music of Schubert, Chopin, Tchaikovsky or any other master by Mr. Anybody. In Vienna, after the success of the "Drei Mäderlhaus," they concocted an operetta similarly based on Beethoven's music and life. It was hissed off the boards. *Bravo, Vienna!*

Speaking of motion pictures, Will Hays, who knew so much about being a member of the president's cabinet that he was made a motion picture czar, says that opera on the screen will shortly banish it from the stage.

Good movie-talk, perhaps, but—but—

That was a curious array of the fifty greatest compositions that Albert Coates gave out in the New York *Evening Post* last week! He awarded the palm to many English and Russian works which the world of music scarcely knows. What pleased me most was first, his rating such a bore as Hans Pfitzner's endless opera, "Pales-trina," as great, and second, including Gershwin's Concerto in F among the world's fifty greatest. (I'll wager anything that even the entirely successful George doesn't.) The Gershwin piece is the only composition by an American to be included in the Coates list.

Doesn't that prove definitely and conclusively that Mr. Coates is unfamiliar with many important things in American music? At least, so thinks your

*Mephisto*



## Revival of Plain Song Gains Impetus in America

A MOVEMENT to restore in its primal vigor the polyphonic chant of the church is now on foot in America, where the noble music of the Palestrina school has at times been threatened with displacement by modern and operatic melodies. In this movement a notable part is being taken by the choir of St. Patrick's Cathedral in New York, under the Rev. Joseph H. Rostagno.

Before coming to St. Patrick's recently, Father Rostagno was assistant director of the Vatican Choir, and occupied this post when that organization toured America under Mgr. Raffaele Casimiri in 1919. Associated with the distinguished organist and musical director of the Cathedral, Pietro Yon, Father Rostagno is attempting to bring back the general use of the traditional music of the mass. That their joint effort is brilliantly successful is testified to by the great attendance of music-lovers the programs have attracted. According to Father Rostagno, it has been the deep interest which Mgr. Michael J. Lavelle, rector of the Cathedral, has taken in the development of its music which has made the present program of expansion possible.

The task of performing traditional chants is not a light one, the noted choral director explains. The Gregorian music offers problems as great as its rewards in tonal beauty and inspiration. First, the music is difficult to read and interpret. Then, most American choirs are voluntary units and can be called upon for only a limited num-



Photo by Mishkin

**Pietro Yon, Organist and Musical Director of St. Patrick's Cathedral, Who Has Composed Many Notable Examples of Church Music.**

ber of rehearsals. In European churches the choir is usually made up of the boys and men of the church and choir schools, who sing at services and practice daily.

### Serving Two Masters

"Here in America there is a general belief that one person can serve as both choirmaster and organist. That is wrong, for the greatest organist may only be able to attain mediocrity in a group of singers, while the greatest conductors could never attain a reputation as organists. They are two different types of musicians, involving separate spheres of musicianship, yet economy has made one man do both and often prevents him from attaining his full power in either. In the smallest churches in Europe these are maintained as separate offices. Here at St. Patrick's we have, of course, two directors—Mr. Yon and myself.

"The average choirmaster in America is a musician who turns his mind toward religious music but once a week. Rarely is he an ecclesiastic musician who appreciates that this music is an expression of worship rather than an adornment."

### Asks Supreme Court to Determine Hotel Radio Music Rights

WASHINGTON, Aug. 10.—Gene Buck, as president of the American Society of Composers, Authors and Publishers, is the plaintiff in an interesting suit recently presented to the U. S. Supreme Court, asking for an interpretation of the law as it applies to copyrighted radio music furnished to hotel guests. This is the first instance in which the Supreme Court has been asked to pass on this question. The case raises the question as to the right of hotels which own central radio receiving sets to furnish to their guests, in public and private rooms, copyrighted musical compositions broadcast from a radio station. The defendant in the present case is the Jewell-LaSalle Company, operating the LaSalle Hotel, Kansas City, Mo. The contentions of the hotel owners were that the company was not a "performer" and that the alleged performance was not for profit.

A. T. M.

Father Rostagno said he felt that many churches of the country were unconsciously involved in the crusade of modernization; that they believe they must offer their parishioners the modern and more operatic musical forms in order to bring them to church. The unique success of the musical program at the cathedral, composed as it is of the old traditional music, serves to refute this contention, he declares.

### Music of Unique Harmonies

"There is a purely American reason why the traditional church music is not readily appreciated by American congregations and loved by American choirs," said the director. "Gregorian plain song and polyphonic music are the antitheses of everything in modern American. They are soft, sweet, peaceful and melodious, the very essence of complete harmony, steeped in sacred tradition. Are any of these qualities



Photo by Peyser and Patzig

**The New Organ in St. Patrick's Cathedral, Dedicated last Winter with Special Ceremonies and a Musical Program Arranged by Mr. Yon.**

included in the life of modern America? Of course not, and that is all the more reason why they should remain in the church. The church must represent those things which have always been



**The Rev. Joseph H. Rostagno, Choir Director of St. Patrick's, Who Has Advanced the Cause of Polyphonic Church Music in His Cathedral School.**

and always will be the same through the centuries."

### A Cathedral School

Father Rostagno then told of his attempts to teach plain chant in the Cathedral School. "The Gregorian and polyphonic music was written to be interpreted by the piercing sweetness of a boys' choir for the alto and soprano. No adult choir, no matter how well trained or how beautiful their individual voices may be, can attain that sweetness and melody of a boys' choir."

He said that only about half of the children of the Cathedral School whom he tried to train responded to the difficult training and appreciation of this music, but most of them soon learn to love it.

"It is not long before the congregation begins to realize the extreme beauty of the music, and finds in it the complete expression of its own devotion."

"There is much that is beautiful, to be sure, in the sacred music of the last three centuries as well as in modern sacred music, and it would be wrong if that were lost. There is a place for such music in the church. We are trying, here at the Cathedral, to find that perfect balance."

### Southern Composer Wins Prize for Choral Work

SALISBURY, N. C., July 10.—Rob Roy Peery, violinist, teacher and choir director of this city, has been awarded the \$1,000 prize offered by Dartmouth College for the best choral setting of Richard Hovey's poem "Our Liege Lady of Dartmouth." Mr. Peery has studied composition under Rubin Goldmark in New York. Many of his songs, piano, violin and other works have been brought out by leading publishers.

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## MILWAUKEE FORMS ALLIED ARTS GROUP

### New Society Plans to Sponsor Music and Drama

MILWAUKEE, Aug. 10.—This city has formed an organization designed to bring here the finest productions in music and drama, the Society of Allied Arts. Its purpose is "to merge artistic enterprises which have the same cultural value in the community and which are supported by the same general public." An all-embracing art program is projected.

The officers are Walter Kasten, president; Harry Johnston, vice-president; J. H. Puelicher, treasurer, and Margaret Rice, secretary-manager.

The organization will attempt to create a solid basis for artistic enterprises and to offset at least some of the hazards attending such ventures. It will obviate the need of a guaranty group for each project. The chairman of the finance committee, Clifford R. Messinger, plans to organize a board of men to raise guaranty pledges similar to those used for the Milwaukee Orchestral Association.

The latter organization will be made an honorary committee of the new body. It will continue its work this season and then merge with the society. Clarence R. Falk is president of this association, which has sponsored ten concerts each year for the last twelve years by the Chicago Symphony.

The first project of the new group will be a series of five performances

by the New York Theatre Guild under a subscription plan and a series by the German Grand Opera Company. Future plans will be announced from time to time.

Mrs. William C. Frye was named chairman of the German Opera group; Gustav Pabst, Jr., chairman of the committee on plays.

The directors of the society are:

Walter Kasten, J. H. Puelicher, Irving Seaman, Max Babb, William M. White, John L. Barchard, Edwin A. Bacon, Albert Elser, David Edgar, William C. Quarles, Clarence Falk, Claire Jacobs, Fred P. Tibbets, Mrs. Fred Pabst, Nat Stone, Mrs. William C. Frye, Gustav Pabst, Jr., Frederick Hansen, Mrs. Howard Greene, Mrs. Otto H. Falk, Clifford R. Messinger, Frank R. Bacon and Margaret Rice.

C. O. SKINROD

### Sidney Finkelstein Wins New Orleans Piano Contest

NEW ORLEANS, Aug. 10.—Sidney Finkelstein, twelve-year-old pianist, was awarded the first prize in the Greater New Orleans Piano Playing Contest under the auspices of the New Orleans Music Teachers' Association, Philip Werlein, Ltd., and the *Morning Tribune*. Other winners were Irving Lyons, ten, first prize in the elementary class and Yvonne Le Baron, fifteen, first prize in the advanced class. The prizes were a grand and two upright pianos, and a silver cup which the winner is allowed to retain for a year. The judges were: Mrs. W. Carruth Jones, Baton Rouge, president of the Louisiana Federation of Music Clubs; Gertrude K. Mutton, Brookhaven, Miss., music director at Whitworth College; and Albert V. Davies, Gulfport, Miss., music director at Gulf Park College. W. S.

## Summer Classes Continue at Curtis



Photo by Kuby-Rembrandt, Inc.

PHILADELPHIA, Aug. 10.—Summer classes have continued with much success at the Curtis Institute of Music. One of the most active has been the Summer class of Harry Kaufman, head of the division of accompanying.

Seen in the picture above are, left to right, Theodore Saidenberg, Mr. Kaufman, Elizabeth Westmoreland and Earl Fox. The young musicians are shown with their teacher in a moment between classes.

### Boston Civic Symphony Ends Successful Season

BOSTON, Aug. 10.—The Boston Civic Symphony Joseph F. Wagner, conductor, gave its sixth and last concert of the season in Jordan Hall before a large audience. Susan Williams, pianist, was the soloist, playing effectively Palmgren's Concerto, "Der Fluss." It was the first time this concerto had been heard in Boston, and Miss Williams's intelligent interpretation was heartily applauded.

Orchestral works heard under Mr. Wagner's baton included Marche Héroïque, Saint-Saëns's; Overture, "Don Juan," Mozart; Suite from "The Queen of Sheba," Goldmark; Overture, "Melpomene," Chadwick; Slavonic Dances, Dvorak. W. J. P.

### American Society of Ancient Instruments Gives Concert

PHILADELPHIA, Aug. 10.—In the sanctuary of the Graphic Sketch Club here, the American Society of Ancient Instruments gave a delightful concert of seventeenth and eighteenth century music recently. The ensemble, founded by Ben Stad, comprises Jo Brodo, quinton; Josef Smit, viole de gamba; Christian Klug, basse de viole; Flora Stad, clavecin, and Mr. Stad, viole d'amour. The composers represented on the program included Bach, Telemann, Corelli, Locatelli, Perilhou, Sacchini and Mouret.

### Fourteenth Convention of Connecticut Federated Clubs Held

NEW BRITAIN, CONN.—Aug. 10.—The Connecticut State Federation of Music Clubs held its fourteenth annual convention here recently, with a large number in attendance. The outstanding features were the presentation of compositions by Connecticut composers and the appearance of artist members on the programs. The following officers were elected to serve for two

years: president, Marion Fowler of New Haven; first vice-president, Leslie Fairchild of Bridgeport; second vice-president, Mrs. Archibald M. Cook, of Stamford; recording secretary, Mrs. Edwin H. Jones of Waterbury; corresponding secretary, Mrs. Clarence B. Bolmer of New Haven; treasurer, Mrs. J. J. Collins of Branford, and historian, Mrs. Frederick B. Granniss of Bridgeport.

The directors are: Mrs. Charles D. Davis and Mrs. W. Glenn Shelton of Bridgeport. Retiring President Mrs. Albert Lewis House of Stamford, Conn. A feature of Junior Day was the program given by Albert N. Hoxie's Harmonica Band of Philadelphia.

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# Operatic and Symphonic Programs Heard in Series at Chautauqua

CHAUTAUQUA, N. Y., Aug. 10.—Outstanding events of the Summer music season at Chautauqua include Debussy's "The Prodigal Son" as one of the novelties of a season of operatic, symphonic and recital music under the direction of Albert Stoessel. An in-



Photo by Harold Wagner

**Prof. John Erskine, Who Was Heard as Piano Soloist with the Chautauqua Symphony Orchestra**

novation at Chautauqua was the introduction, in the "Prodigal Son" performance, of a dancer, Vera Sterne, a pupil of the Duncan School.

Robert M. Crawford, director of the Newark Music Foundation, has arrived at Chautauqua, where he will be associated with Mr. Stoessel in the production of six operas in English. In addition to carrying the baritone operatic roles, he will appear with the symphony orchestra as a soloist.

Flotow's "Martha," given in English against striking modern sets designed by Margaret Linley of the Theatre Guild, was the first of the season's series of operas conducted by Mr. Thomas, who serves Mr. Stoessel as an associate. "Martha" was repeated on Aug. 8. On Aug. 15 and 18 "Madame Butterfly" will be given—the concluding opera of the season's repertoire, which has included "Faust" and "Hänsel and Gretel."

## Summer Opera Successful

The success of summer opera at Chautauqua, launched last year under Mr. Stoessel's direction, is now assured.



Photo by Harold Wagner

**A Typical Audience at Chautauqua in the Open Air Auditorium. Ernest Hutcheson, Pianist, Head of the Piano Department of the School of Music, Is Seen in the Centre of the Picture with Governor Franklin D. Roosevelt**

Capacity audiences have crowded Norton Memorial Hall, the beautiful \$200,000 auditorium erected for the purpose. Already, according to Mr. Stoessel, plans are under way for developing and expanding the staff and the facilities for next year's productions.

Among the artists heard in this year's presentations were: Milo Miloradovich, Mary Akins, Catherine Field, sopranos; Edwina Eustis, mezzo-soprano; Brownie Peebles, Marion Selee, Rose Bampton, contraltos; Charles Kullman, Daniel Healy, Albert Mahler, Warren Lee Terry, tenors; Robert Crawford, Donald Beltz, George Newton, Arthur Holmgren, baritone; Alfred Valenti, bass.

## Orchestral Concerts Heard

A first appearance here was that of Rudolph Thomas, recently conductor of the Royal Opera at Hanover, Germany, who conducted the Chautauqua symphony in the presentation of Bach's Brandenburg Concerto, No. 5, in D Major. This program was an auspicious one to local audiences, since it presented Albert Stoessel, musical director of Chautauqua, as a violinist; Georges Barrère as solo flutist, and Ernest Hutcheson, Dean of the Juilliard Summer School of Music here, as a distinguished pianist.

Howard Hanson, director of the Eastman School of Music at Rochester, served Chautauqua as guest conductor during a recent week.

One of the soloists featured at the symphony concerts is Horatio Connell, head of the Curtis forces at Chautauqua, baritone. On Thursday evening and at the regular Saturday morning children's symphony concert, Marion Selee, contralto, of the Juilliard Graduate School, will sing a group of songs.

John Erskine, American novelist, pianist and director of the Juilliard Musical Foundation, appeared as piano soloist in Cesar Franck's "Symphonic Variations" with the Chautauqua Symphony Orchestra under the direction of Mr. Stoessel on July 23.

The choral society of Chautauqua, under the direction of Robert Lee Osburn, will give this season Mrs. H. H. A. Beach's "Canticle of the Sun," John Philip Sousa's "The Last Crusade," scenes from Gluck's opera, "Orpheus" and Handel's oratorio, "The Messiah." Organ recitals will be given by Walter

E. Howe of Abbott Academy, Andover.

The arrival of Mr. and Mrs. Thomas Edison, who occupy their vacation cottage here, and whose coming is usually accompanied by the arrival of other celebrities, is a feature of "August Week." Daily symphonic programs, operas, organ recitals, oratorios given by the Chautauqua Choir and beautiful concerts by the Chautauqua Chamber Music Society, headed by Mischa Mischakoff, recently appointed concert master of the Chicago Symphony, will be featured during the period.



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## Throngs Attend Bayreuth Festival as Toscanini Leads Two Operas

(Continued from page 5)

regarded as traditional elsewhere, as in the transformation from the Venusberg to the Valley of the Wartburg in "Tannhäuser," when, instead of a sudden change from night and darkness to the bright light of day, a gradual illumination is substituted.

There was reason to question the general quality of the lighting of the Bayreuth productions. The elaborate Venusberg Bacchanale was so brightly lit as to seem crude. The new Tannhäuser scenery suggested more a desire to exploit the unusual proportions of the Bayreuth stage than to create the greatest measure of illusion. Bayreuth, in recent years at least, has shown a fondness for very bright rather than sumptuously rich costuming. "Tannhäuser" lost something of medievalism by reason of light yellows, glowing pinks and radiant blues that suggested the last word in fine fabrics rather than the craft of textile workers of that much more sombre day.

Completely satisfactory stage direction for any Wagner music drama is as remote as the moon. Some experiments with regard to the treatment of the march and the contest of song in the second act of "Tannhäuser" were less satisfactory than the simpler, older routine for these episodes. But there was an exceedingly successful treatment of the final ensemble of this act, the most successful, by all odds, that this writer has encountered anywhere.

Always mutilated at the Metropolitan in New York, this superb scene, given in its entirety, was magnificently sung, the chorus justifying all that has been said through many years of superior choral singing at Bayreuth, and the principals achieving an unusual measure of dramatic conviction. Let those who want to know why Elisabeth's intervention to save Tannhäuser never seems to "come off" at the Metropolitan, see the manner in which Maria Müller has been coached to execute this important and exciting incident at Bayreuth, and all dubitations will be swept away.

### Noted Singers Heard

As Mme. Müller was the one member of the Bayreuth "Tannhäuser" cast also known to America, it is perhaps incumbent on an American reviewer to give her first mention among the singers. Her Bayreuth Elisabeth, in spite of some forcing of upper notes, was a better impersonation vocally and in most of its theatrical aspects than any of her Wagner characterizations at the Metropolitan. She well merited the praise heard on every hand for her during the long intermissions. Unfortunately the Tannhäuser of the cast, Sigismund Pilinszky, was ill, and only went on because there was no suitable substitute, Melchior having to sing in the next day's "Tristan." Pilinszky, at times almost voiceless, made a good appearance, and contrived to treat the last act narrative with something more

than an ordinary meed of dramatic conviction.

Ivar Andresen, the Norwegian bass who is to join the Metropolitan next season, was quite the bulkiest of Landgraves, and sometimes permitted his singing to verge, also, on the burly; a redoubtable artist, who knows how to use a very big voice, but who has not been overly intent on girth control. Of the others, there is only need to chronicle that Erna Berger sang the music of the young shepherd very tunefully and that Ruth Jost-Arden lacked any very sensual vocal allurements for the part of Venus.

With due acknowledgment made to the very fine singing of Hugo Rüdel's choristers, and praise, with some reservations, for choreography of Rudolf van Laban, the unusual qualities of the new Bayreuth "Tannhäuser" must be conceded to be chiefly those of orchestral detail, a detail bespeaking almost an excess of care on the part of the dirigent, whose sensitive shaping of every phrase implied that same search for perfection that is inherent in his symphony performances.

### Intimacy of Effect

"Tristan," bespeaking this same quest of perfection rather than the abandon those who do not know Toscanini might have expected of an Italian, became in a sense an intimate "Tristan," which is a very different thing from saying that it was in any true meaning of the term a small "Tristan." Small it certainly was not, for always beyond the cameo perfection of detail was the long line—the long line, as distinguished from the loud line—bigness without bluster or blur.

No doubt, the sunken and covered orchestra pit diminishes orchestral volume, though the finest pianissimo is exceptionally clear. This much be borne in mind with respect to these Toscanini performances. Fuller sonorities might have resulted elsewhere, if scarcely more beautiful ones. Yet the Muck "Parsifal" had a weightier sound, and the listener thought much less in terms of intimate detail.

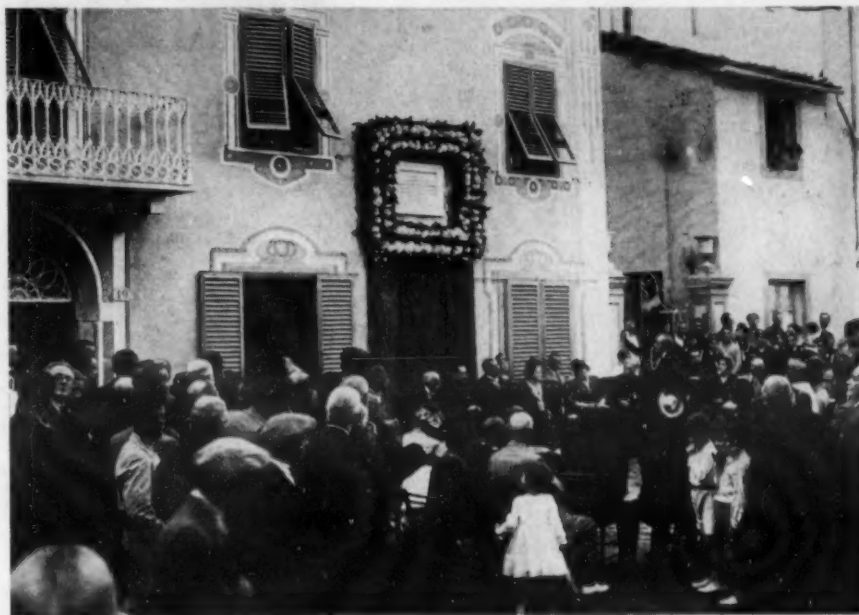
### A Poignant Performance

Poignancy went with the Toscanini intimacy, the warmth of humanity with his quest for perfection. Always the Wagner melos glowed and pulsated, but no one could say this was an Italianate Wagner. Perhaps it was something other than a German romantic one, but if so, it was a classic Wagner, a Wagner like Gluck, and Gluck was no Italian; a Wagner of Greek symmetry, a Wagner of Attic grace and purity, a Wagner of no definite time or place, but of all time and places, a remarkable illustration of the internationality and the eternity in all supremely great art.

The orchestra seemed to build dramatic situations out of the music almost independent of the people on the stage, though always in synchronism

(Continued on page 21)

## Italian Village Honors Memory of Robert and Elizabeth Browning



At the Dedication of a Plaque to the Memory of the Brownings at Bagni di Lucca, Italy. Adolfo Betti Is Shown Delivering the Dedicatory Address

BAGNI DI LUCCA, ITALY, Aug. 1.—In this beautiful village a few days ago, under the sponsorship of a delegation from the University of Waco, Texas, a tablet was unveiled commemorating the sojourn here during the Summers of 1853 and 1857 of the English poet and poetess, Robert and Elizabeth Barrett Browning.

Adolfo Betti, former first violin of

the Flonzaley Quartet, who is spending the Summer here, delivered a felicitous address in English before the gathering. Besides the Americans, headed by Dr. A. J. Armstrong, who numbered about twenty, there were present the Italian authorities and a crowd of residents of the district. The Italian papers commented at length on the event on account of the Brownings' strong attachment to Italy.

### Municipal Opera Company Formed in Philadelphia

PHILADELPHIA, Aug. 10.—Formation of the Municipal Opera Company as a successor to the Civic Opera Company, which disbanded last spring after seven years of notable achievement, has been announced. The new company will take over the policies and activities of the Civic Company, according to Amy Marion Young, an officer of the old organization, who is secretary of the committee in charge of the new project. A series of ten performances is planned.

"So much regret has been expressed at the cessation of activities of the Philadelphia Civic Opera Company," Miss Young said in a formal statement, "that a committee formed of the women's executive committee, the chorus and the younger artists of the Civic Opera Company has decided to organize under the name of the Municipal Opera Company. This committee, after research into operative conditions in Philadelphia, has found that opportunities for young Philadelphia artists to appear in opera would be lacking unless an organization such as this is furthered."

W. R. M.

### Ada Rives and Isaac Heiligers Wed

NEW ORLEANS, Aug. 1.—Ada Rives, organist at Loew's State Theatre here and formerly of New York, and Isaac Heiligers, of this city, were married at Gretna on July 30.

W. S.

### Sevitzky Appointed Musical Director of Mastbaum Theatre

PHILADELPHIA, Aug. 10.—Fabien Sevitzky has just resigned as a member of the Philadelphia Orchestra. He will become musical director of the Mastbaum Theatre and conductor of its symphony orchestra. The success of his several appearances as guest conductor at the Mastbaum, which is Philadelphia's premiere motion picture house, has resulted in the engagement.

Mr. Sevitzky, a nephew of Serge Koussevitzky, conductor of the Boston Symphony, like his uncle is a notable contrabass player and has been for seven years a member of the contrabass section of the Philadelphia Orchestra. His current contract had two more years to run. Five years ago Mr. Sevitzky organized the Philadelphia Chamber String Simfonieta, which has had marked success in New York, Philadelphia and on tour. He will continue to direct the Simfonieta, which will give its usual member of concerts next season.

W. R. M.

### Warner Bros. to Feature New Song at Jubilee Celebration

"In Memory of You," by Dubin and Burke, has been chosen as the theme song of the Warner Bros. silver jubilee which will be celebrated extensively in their theatres this month. The song is said to be extremely tuneful and assured of wide popularity.



### THE ELSHUCO TRIO of New York

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### Karl Willem Aurelio KRAEUTER WILLEKE GIORNI

"There is a freshness and crispness about their playing which captivates and holds the hearers."

—B. L. C. in the Telegram.

Management: Emma Jeannette Brazier, 100 W. 80th St., N. Y. C.





# Artists Follow the Gypsy Trail of Music Land



Louis Persinger Is Seen at His Adirondack Camp with Three of His Violin Pupils. Left to Right—Cuila Bustabo, Louis Persinger, Jr., Mr. Persinger and Stephen Hero.

At the Right, Carlos Salzedo, Harpist, Is Seen at the Game of Shuffleboard as He Sailed Recently for a Summer Visit to Europe, Before Resuming His Classes in Maine This Month. In the Other Photograph at the Right, Lucile Lawrence, Harpist, Indulges in a Bracing Cup of Bouillon on Ship-board



Photo by Dick Whittington

Elsa Alsen, Dramatic Soprano, Is Shown Alighting from an Airplane in Which She Arrived After an Engagement in the West to Sing at the New York Stadium.



Oliver Stewart, Tenor, and His Bride, Ruby Gerard, Violinist, Snapped While Honeymooning in Massachusetts



Rosa Raisa, Dramatic Soprano, Is Shown Visiting Maxim Corki (Centre) at His Home in Sorrento. With Them Is Prof. Wigdorcik of the University of Naples.



With André Benoist, Pianist, at His Summer Home at Monmouth Beach. Left to Right, Mrs. Benoist, Albert Spalding Benoist, Mr. Benoist, Joan Field and Mrs. Virginia Wilharm of Pittsburgh.



Ruth Kemper, Young American Violinist, Is Seen Crossing Lake Garda, on Her Way to Give Recitals in Italy.



Gena Branscombe, Composer, Is Seen with Her Two Daughters, Beatrice and Gena, and her Dog "Wotan" at Plymouth, Mass.



Catharine A. Bamman, Director of the Concert Department of the Barbizon-Ilaza, Entertains James E. Devoe, Detroit Manager, at "Pinkie's Pantry", Her Sister's Tea Room at Plainfield, New Jersey.



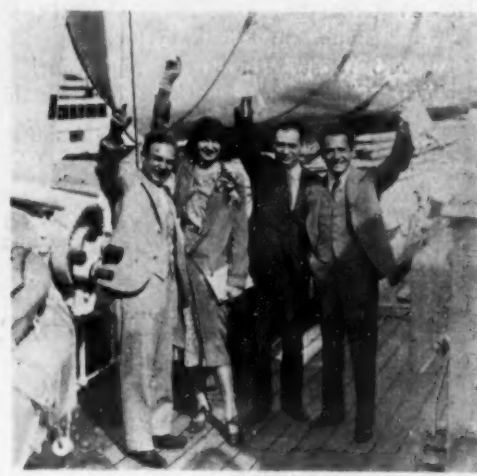
# Summer Pastimes Lure Musical Vacationists



*Photo by Marutsky*  
Rosina Lhevinne, Pianist, Sails for Europe with Her Daughter Marianne to Teach a Summer Master Class at the Austro-American Conservatory at Mondsee.



Ethel Bartlett and Rae Robertson, Duo-Pianists, Are Seen on Holiday in England. They Will Return for Another American Tour in the Coming Season.



The Members of the Musical Art Quartet Sail for a Month's Series of Concerts at Capri, Italy, at the Invitation of Ambassador Garrett.



Guy Maier, Pianist, Makes a Brilliant Shot at Deck Tennis Aboard the President Harding, on Which He Returned Recently to Teach at the University of Michigan Summer School



Mary Stuart is 'Revealed in Piquant Kilt Costume Singing in a Concert Given Before the United Scottish Societies on the Mall in Central Park, New York.



Dusolina Giannini, Soprano, Wishing Bon Voyage to John P. Frenzel, of the Indianapolis Maennerchor, as He Sailed Recently for Europe.



Robert M. Crawford, Director of the Newark Music Foundation, and Well-Known Baritone, Is Seen While Pursuing His Avocation as a Licensed Pilot of the Air.



The Conductor of the Don Cossack Male Chorus, Serge Jaroff, Is Seen on Horseback at a Summer Resort in Czechoslovakia, Where He Is Resting with His Men Before Sailing for Their Forthcoming American Concert Tour.



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## Siegfried Wagner-Leopold Auer

COSIMA WAGNER'S passing on April 1 last at Bayreuth has been followed all too quickly by the death of Siegfried Wagner, the composer's only son, at Bayreuth on Aug. 4. The two, mother and son, had for many a year been the guardians of what has been called the Bayreuth tradition. Their departure to Valhalla leaves Bayreuth the poorer, for although Frau Cosima had not been active in recent festivals, Siegfried was carrying on with genuine distinction the work entrusted to him by his father.

As a conductor he achieved much that was worthy, as a regisseur he is said to have displayed unusual gifts. His operas, thirteen in all, won him far less in the way of praise, owing, we feel certain, to the tendency on the part of critics to compare them with the dozen and one works for the stage by his illustrious father. They represent, however, a contribution made in great sincerity, executed with splendid technical musicianship. When one considers that the German public has for more than a quarter of a century approved of and attended with enthusiasm that third-rate opera of Eugen d'Albert "Tiefland," the fate of Siegfried Wagner as a composer seems, indeed, a deplorable one. He had to bear comparison with the monumental utterances of his father, an unfair test and one which no composer of our day, who has been subjected to it, has survived.

The spirit which animated his activity was revealed eloquently in his dying wish that the festival be continued, for he died in the midst of the "Festspiele," the day before Arturo Tos-

canini was to give his second performance of "Tannhäuser." Whatever their faults, Cosima and Siegfried lived for "das Werk," the work which their husband and father, respectively, had bequeathed to them and to mankind. Nor did they fail in their duty.

Siegfried's death the whole world mourns; he was the link with that glorious past which gave us Bayreuth, the Festspielhaus and the Villa Wahnfried. Siegfried's birth was an event of portentous significance, for the great Richard celebrated it in his "Siegfried Idyll," one of the luminous peaks with "Meistersinger" and "Götterdämmerung" in the great treasury of Wagnerian music.

In another field a musician of international fame, Leopold Auer, has left a place that will be hard to fill. Professor Auer's death at the advanced age of eighty-five near Dresden last month deprives the world of the greatest of contemporary violin masters. A glorious career, spent first in concertizing and later in teaching the younger generation the art of violin playing, has come to a close, complete in its execution of a magnificent achievement.

Leopold Auer, Hungarian by birth, then Russian and American by naturalization, made his name synonymous with the study of the violin in its highest estate. From all quarters of the globe violinists flocked to him to learn his extraordinary violinistic evangel. For almost a half century he enjoyed a preeminent position, while his pupils concertized all over the world bringing fame to themselves and to the little man who had taught them. He was their inspiration, a vital figure in the music world of his day. Like Leschetizky in the world of the pianoforte, he established a school and style of playing, typical of the time in which he lived and labored.

To that long list of violin masters beginning with Arcangelo Corelli and including such magic names as Paganini, Spohr, Ernst, Vieuxtemps, Sarasate, Wieniawski, Wilhelmj and Joachim, may now be added the name of one truly worthy of their company, Leopold Auer.

## Little Concert Halls Needed

ART is not necessarily a matter of size. A miniature may be more valuable than a mural painting which covers a huge wall. Similarly, more perfect execution may be attained by a string quartet than by a large orchestra.

In the performance of music professionally, we still cling largely to the theory that it must be done in huge and expensive auditoriums before a great throng. There are, to be sure, reasons for this which are well-founded in experience. The greater the number of listeners, the more revenue; and this is a prime essential in large and expensive productions.

But not all music need be enjoyed in this fashion—in fact, not all forms of music can be. The more intimate chamber music productions and some kinds of vocal writing suffer badly under such circumstances.

Would it not be pertinent for music lovers to follow the suggestion advanced recently by a writer in the *American Mercury*, and establish a "Little Concert Hall" in every community? These need not be on the main thoroughfare or in locations where real estate is expensive. Place might be found even in an old barn for the performance of the choicest music before a few.

THE campaign of the American Federation of Musicians to enlist members in its Music Defense League is a worthy one. Readers of MUSICAL AMERICA, who are opposed to the elimination of living music from the theatres of this country, are urged to fill out the coupon appearing on another page of this issue and send it to the American Federation of Musicians at 1440 Broadway, New York City.

## Personalities



Conductor Receives Honorary Degree in Presentation by Composer

Stillman-Kelley-Maddy—Two important figures at the recent sixty-third commencement exercises of the Cincinnati Conservatory of Music were Dr. Edgar Stillman-Kelley, noted composer and member of the conservatory faculty (right), and Joseph E. Maddy, professor of public school music of the University of Michigan, and founder and director of the National High School Orchestra and Band Camp at Interlochen, Mich. Dr. Stillman-Kelley presented the candidates for degrees, an honorary Doctorate of Music being conferred upon Professor Maddy for his outstanding work with the youth of America.

Henschel—Sir George Henschel, who was the first conductor of the Boston Symphony during the years 1881-84, has been invited to revisit America as guest of honor for the fiftieth jubilee of the orchestra in the coming season.

Morini—When Erika Morini, the violinist, played in Madrid recently many members of the Spanish royal family were in the audience. In the intermission, upon her presentation to the King and Queen, she was asked by the latter for her photograph.

Pizzetti—In his second tour of the United States during the coming autumn, Ildebrando Pizzetti will present several new works. One of these is a Concerto for piano and orchestra, in which he will appear as soloist.

Argentina—La Argentina, Spanish dancer, has just been notified by Foreign Minister Aristide Briand that the French Government has conferred upon her the cross of a Chevalier de la Legion d'Honneur in recognition of her art and her generosity to French charities. Argentina is the first Spanish woman to be thus honored.

Coates—An opera in novel form promises to proceed from the pen of Albert Coates. The noted conductor recently returned to New York to take up his guest conductorship of the New York Philharmonic-Symphony at the Lewisohn Stadium during three weeks. He will set to music Eugene O'Neill's play "The Hairy Ape," employing some American jazz themes, he told reporters on landing.

Curtis—Vera Curtis, opera and concert soprano, who has been spending a part of her holiday at Yarmouth, Mass., passed through New York recently on her way to Easthampton, L. I. Miss Curtis, who has spent much time swimming and yachting, has become an ardent devotee of flying during the Summer.

Homer—Mme. Louise Homer has accepted for the fourth time an appointment as a member of the national sponsorship committee of the Atwater Kent National Radio Audition. The noted contralto says: "The interest in music which these auditions have aroused in all parts of the United States from the largest cities to the tiniest hamlets is revealing. It shows how much material is waiting to be used, which would go unrecognized if not brought to light by the Foundation."



## Musical Jottings in Lighter Vein

### Power of Song

THE *Musical Times*, quoting from a contemporary with tongue in cheek, gives this choice bit of musical commentary:

"Toscanini has just given the first and last Beethoven Symphony in Berlin, and when his men laid down their instruments, the German audience sobbed for a quarter of an hour. This is a miraculous feat for an Italian or any Ally to have performed."

On this, a writer in the *Observer* comments: "It is a powerful, but perhaps disconcerting tribute to the effects of a Hymn to Joy."

WE don't know who invented summer radio programs. They seem to be in the same class as "summer shows."

DON'T envy those conductors who are energetically pursuing program novelties for next season. They've got to keep going so fast to keep up with the new tendencies.

### Many a Slip

A NEWSPAPER in Portsmouth, England, by a regrettable slip, listed as one item in a program:

Debussy's "Afternoon on a Farm."

Well, if not, why not?

### Berthold Neuer Returns

Berthold Neuer, vice-president of William Knabe & Co., returned on the Majestic on Aug. 5 from a seven weeks'

European trip, accompanied by Mrs. Neuer. Mr. Neuer visited France, Germany, Austria and England.

### Says the Melomaniac—

SODA-POP and mats are having their open season at the Stadium. Ditto the "Pathétique" and Verdi's Requiem.

THE lady who used to pride herself on her quotations has now gone in for music memory.

ROCKEFELLER has turned his attention from donating carillons to establishing radio centres. This is Progress.

THE annual outbreak of open-air opera is momentarily expected.

### Going One Better

AN East Anglian Music Competition Festival was responsible for the issue by local papers of two striking posters, says the *Musical Times*. One announced:

FESTIVAL OPENS

A BISHOP RESIGNS

Not to be beaten; the other paper plastered the town with the following:

FESTIVAL OPENS

ADJUDICATORS ARRIVE

PUBLIC BATHS ENLARGED

## Leonora Cortez to Make Long Concert Tour in Europe



Photo by Apeda  
Leonora Cortez, American Pianist, Who Is Making a Concert Tour Abroad

Leonora Cortez, American pianist, sailed on the President Harding on Aug. 6 to make an extensive concert tour in Europe. Following an appearance as soloist with orchestra in Scheveningen, Holland, on Sept. 2, Miss Cortez will be heard in Munich, Vienna, Budapest, Prague, Milan, Paris, London, Stockholm, Oslo, Frankfurt, Cologne and Hamburg. She will return to America in December to fill engagements booked for her by her manager, Betty Tillotson, both in this country and Canada.

### Cadman Composes New Sacred Song, "Galilee"

Charles Wakefield Cadman has recently written a new sacred song, entitled "Galilee," to a text by Warner Van Valkenburg, which has been published by Chappell-Harms, Inc. Mr. Cadman's new quartet cycle, "White Enchantment," will be published in October by the Oliver Ditson Company.

### Martha Baird to Be Soloist with Los Angeles Philharmonic

Martha Baird, pianist, has been engaged to appear as soloist in two concerts with the Los Angeles Philharmonic Orchestra in the subscription series of the coming season, on Nov. 6 and 7.

## Twenty Years Ago

as viewed in MUSICAL AMERICA for Aug. 6 and 13, 1910

### Wouldn't That Be Nice?

The rumor that an opera house is to be erected in New York for competition with the Metropolitan was revived this week. The idea is to establish an institution similar in general plan and repertoire to the Opéra-Comique in Paris.

~1910~

### When is "Shortly"?

LONDON, Aug. 8.—D'Albert's "Tiefland," which has attained a record of 1179 performances in Germany in the five years of its existence, is shortly to have its first London production, with Marguerita Sylva as Marta.

~1910~

### Much Ado About Nothing

ROME, Aug. 9.—The prospect of premieres of Mascagni's "Isabella" and Puccini's "Girl of the Golden West" taking place in America instead of Italy is arousing a storm of protest all over the country.

~1910~

### They Knew What They Wanted

July 9.—The reception given by the Parisians to Geraldine Farrar in "Tosca" at the Opéra Comique, is more enthusiastic at each representation. Yesterday it took the form of a veritable triumph.

~1910~

### But U. S. A. Got Him

July 9.—Rumor hath it that the Vienna Court Opera hopes to engage Clarence Whitehill as the late Leo Demuth's successor.

~1910~

### We Still Await It!

LONDON, Aug. 1.—Mme. Calvé is said to be composing a light opera to be called "Joan of Arc."

~1910~

### Just Another Party!

Paris, July 2.—Lina Cavalieri gave a party the other day in honor of her recent marriage to Robert Chanler of New York.

## Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

### Gilbert and Offenbach

Question Box Editor:

Is it true that W. S. Gilbert got many of his ideas for librettos from those of the Offenbach operas?

New York, Aug. 6.

H. L.

There is a certain similarity in the hilarious, burlesque spirit evidenced in the librettos of "Orphée aux Enfers" and "La Belle Hélène" and the satires of Gilbert, but the English writer's topsy-turvy attitude toward the world in general was absolutely his own. His "Bab Ballads," which are not as well known as they should be, are without parallel in the literature of any language.

? ? ?

### Two at a Time

Question Box Editor:

What does it mean in a piano piece when the stems of two notes converge?

Dallas, Tex., Aug. 2.

H. T. R.

The two notes are to be played simultaneously. This is used only when two notes of the same letter-name occur together.

### "Ein Ton"

Question Box Editor:

Can you identify for me a song I heard years ago which was sung on one note, the melody being in the accompaniment?

Baltimore, Aug. 3.

D. R. C.

You probably mean "Ein Ton" by Cornelius.

### Phrasing

Question Box Editor:

What is meant when a person says of such and such a singer that she "phrases well?"

Two Harbors, Minn., Aug. 5. V. S.

Singers are said to phrase well when they take their breath in such a way as to make it coincide with the regular divisions in the music. The general shaping of the phrase as regards dynamics has a great deal to do with it as well.

? ? ?

### About "Alice Hawthorne"

The Question Box's correspondent, Federal Whittlesey of Detroit, sends an interesting bit of information concerning the authorship of "Listen to the Mocking Bird" and "Whispering Hope." These pieces are accredited to "Alice Hawthorne," who was, in reality, none other than "Sep" Winner, whose methods for banjo and other instruments used to be widely advertised.

? ? ?

### Basset Horn

QUESTION BOX EDITOR:

What is a "basset horn"?

St. Louis, July 6

Y. C.

An obsolete tenor clarinet in F.

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## OREGON CLUBS IN FIFTH BIENNIAL

### Helen Calbreath Succeeds Nelle Rothwell May as President

PORTLAND, ORE., Aug. 10.—The Oregon Federation of Music Clubs, at its fifth biennial convention, at the Multnomah Hotel, elected Helen Calbreath, president; Jean Warren Carrick, vice-president; Mrs. Walter Denton, second vice-president; Mrs. John Huxtable and Mrs. J. MacMillan Muir, secretaries; Ruth Crittenden, treasurer; Ernest Crosby, auditor; Elizabeth Johnson, custodian; Mrs. Herman Heppner, historian; Mmes. Nelle Rothwell May, M. Donald Spencer, Mae Ross Walker and Reatha Fowler Miller, directors. Mrs. Elbert C. Peets is local and national chairman of industry.

The annual junior contest on the opening day under the supervision of Jean Warren Carrick, junior counselor, and Jocelyn Foulkes, contest chairman, had thirty-nine entrants doubling last year's registration. Marjorie Trotter was hymn chairman. The judges for the piano contest were Helen Van Houten, Jessie Elliott, Agnes Love, Carl Denton, Eulah Mitchell Carroll and Beatrice Eichenlaub; for the violin, Carl Denton, Harold Bayley and Kathleen Taylor; for the hymns, Eda Trotter, Elizabeth Johnson and Paul Hutcheson.

J. F. Elton, principal of the High School of Commerce, presided at the convention banquet. The speakers were Nelle Rothwell May, Helen Calbreath, Mrs. Herman Heppner, May Norton,

Barry Cerf of Reed College; Arthur Garbett, and Edgar Coursen. Mrs. F. O. Northrop announced the donation of the Monday Musical Club's scholarship fund of \$1,000 to the Oregon federation.

An important event during Music Week, sponsored by the Federation, was the Sunday afternoon free concert at the auditorium when the following choruses and their conductors appeared: Jennie Lind, Mildred Anderson Hult; Mazama, J. MacMillan Muir; Monday Musical Club, P. A. Ten Haaf; Rose City, Lloyd Idell Budd; MacDowell Club, W. H. Boyer; Apollo Club, Emery Hobson; Mendelssohn, E. Bruce Knowlton; Minna Pelz Singers, Minna Pelz; Hinson Memorial Women's Choir, Lauren B. Sykes; Allied Arts Club, Rose Coursen Reed; Stjerna and Business and Professional Women's Choruses, Frida Stjerna. W. H. Boyer led the combined choruses of 520 voices in several numbers.

The Portland Junior Symphony, Jacques Gershkovich, conductor, and the Jefferson High School Band, Eugene Linden, student conductor, gave a benefit concert at the auditorium during Music Week.

JOCELYN FOULKES

### Marion Telva to Be Heard in Six Concerts with Friends of Music

Marion Telva has been re-engaged as soloist in six concerts with the Society of the Friends of Music in the coming season, on Nov. 9 and 23, Dec. 21, Feb. 1 and 15 and March 8. Works in which she will sing leading contralto roles are by Bach, Mozart and Mendelssohn.

## Tansman Fulfills

### Concerts Engagements in European Cities



Photo by Garvan Brownrigg, Bart.

Alexandre Tansman, Noted Polish Composer, and Mme. Tansman, Snapped During a Visit to Berthold Neuer, in Bavaria

Alexandre Tansman, the noted Polish composer, since he returned to Europe in February this year, has made a number of appearances in concerts of his work in various cities. He is shown in the accompanying photograph with Mme. Tansman while paying a visit to Berthold Neuer, vice-president of William Knabe & Co., at Untergrana in Bavaria, near the home of Richard Strauss.

### Louise Morison and Harold O. Ahrendt Wed

MT. VERNON, OHIO, Aug. 10.—The marriage of Louise Arndt Morison of this city and Harold O. Ahrendt of St. Petersburg, Fla., took place recently. Mr. Ahrendt is a graduate of the Cincinnati College of Music and has been engaged as teacher of violin in Florida for several years. Mrs. Ahrendt was formerly corresponding secretary of the Atlanta Music Club and is active as pianist.

### Dorothy Lawton Goes to Paris to Install Music Library

Dorothy Lawton, librarian of the Music Library on East Fifty-eighth Street, sailed on the Carmania on July 18, to be gone several months. She has been invited to install the music collection in the American Library at 10 Rue de l'Elysée in Paris. As a specialist in this work she will superintend all the cataloging of the collection, in addition to having cooperated in securing for this library the interest of leading American publishers of American compositions. The collection will be one for reference rather than for circulation.

### Mary Lindsay-Oliver Sails for Summer in Europe

Mary Lindsay-Oliver, composer and pianist, sailed on the American Banker for a Summer in England, Scotland, France and Belgium. She has recently been in California. With her was her pupil, Elsie Samalman, dramatic soprano.

## HEALY PLANS SERIES

### Name Committees for San Francisco Light Opera Season

SAN FRANCISCO, Aug. 10.—A number of well-known artists and patrons of music are cooperating with Frank W. Healy in his plans to reestablish San Francisco as a light opera centre. It is anticipated that the San Francisco Light Opera Company of 150 will begin stage productions in October, using the best young resident singers and noted guest artists. The resident singers, after their vocal and artistic ability has been passed on by the audition committee, will be given intensive training in professional singing and acting under Max Hirschfeld, musical director, and Frank M. Rainger, stage director. The officers and committees of the company are: President, Camille Darville Crellin; first vice-president, Antoine de Vally; second vice-president, E. Spencer Macky; secretary-treasurer, Frank W. Healy, and auditor, John L. Flynn.

The advisory committee includes: Mrs. George T. Cameron, Hartley F. Peart, Alice Campbell Sherritt, Maud Fay-Symington, Richard M. Tobin and Mrs. Leonard A. Woolams.

The general committee lists Archbishop Edward J. Hanna, Dean J. Wilmer Gresham, Rabbi Irving F. Reichert, Mrs. Leonora Wood Armsby, W. N. Burkhardt, Rose Relda Cailleau, Mrs. A. B. C. Dohrmann, William P. Filmer, Hon. Timothy I. Fitzpatrick, Edward B. Harrington, Kenneth R. Kingsbury, Annie Laurie, Joseph D. Redding, Dr. Aurelia Reinhardt, Dr. Grant Selfridge, Frederic R. Sherman, Mrs. A. B. Spreckels, Noel Sullivan and Mrs. Richard tum Suden.

The committee on scenic and costume designing is headed by Lucien Labaudt.

### Portland Sponsors Municipal Concerts in Parks

PORTLAND, ORE., Aug. 10.—For the first time in many summers, municipal band concerts have been given in Portland's beautiful parks. Large numbers of listeners have attended. An appropriation of \$7,500 was allowed by the city commissioners and the tax commission. The July concerts were conducted by Ashley Cook, first trumpeter and personnel manager of the Portland Symphony. Eighteen of Mr. Cook's band of forty were Symphony men. W. A. McDougall assembled and led the players in the August concerts.

J. F.

### Walter Olitzki Wins Success in German Opera House

CHICAGO, Aug. 10.—Walter Olitzki, young German baritone, recently scored considerable success at the Berlin State Opera, where he sang Mime in "Siegfried" and the leading baritone rôle in the revival of "La Forza del Destino" with Frida Leider. Mr. Olitzki is a nephew of Mme. Rosa Olitzka-Sinai, now a resident of Chicago, formerly a member of the Metropolitan, Chicago, and other opera companies.

A. G.

### Cobina Wright Not Under Annie Friedberg's Management

Through an inadvertence it was stated in the last issue of MUSICAL AMERICA that Mme. Cobina Wright, soprano, was under the management of Annie Friedberg. The article should have stated that Mme. Wright was to appear on July 5 at Ocean Grove in a concert jointly managed by Miss Friedberg and Philip Ienni.

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## AMEND COPYRIGHT BILL

## New Provisions Inserted as House Session Closes

WASHINGTON, Aug. 10.—Just prior to the adjournment of the House of Representatives, the Vestal bill for the protection of music and literary copyrights was taken up by that body. The discussion brought criticism of the American Society of Composers, Authors and Publishers by several members, who stated that, if the measure were enacted, "the society would have a monopoly of the licensing fees in this country."

Representative Vestal, author of the bill, defending the society, said: "This bill will protect the composers, authors and publishers of the country; they are the ones this measure is designed to aid. Under this bill it would be only in cases where there is a public performance for profit that a license fee would have to be paid."

Numerous amendments were adopted as the bill was read. One amendment, offered by Representative Busby, Mississippi, leading the opposition to the bill, and adopted, provides that reproduction of a musical composition on a coin-operated machine or similar mechanical musical reproduction shall not be deemed a public performance for profit under the bill.

Another amendment which was adopted provides that it shall be unlawful for any copyright owner to conspire with other copyright owners to fix a royalty on mechanical music.

The bill is now on the House calendar, to be taken up at the next session.

ALFRED T. MARKS

## American Pianist Returns from Europe



Ethel Cave-Cole (Left) Visits Marcia Van Dresser, Dramatic Soprano, in London. Above She Is Shown Putting Fido Through His Tricks

ETHEL Cave-Cole, concert accompanist, has just returned from a two-month European trip, during which she enjoyed the thrill of flying from London to Paris. While in London the pianist was persuaded to play at a Wigmore Hall recital, accompanying Gladys Greene, soprano.

Mrs. Cave-Cole is now opening her annual season at Bar Harbor, Maine, where in addition to teaching and coaching she will be heard as usual as accompanist at recitals and private musicales. The Cave-Cole Trio will give a series of four concerts there during August. May Mukle, 'cellist, and Boris Pecaroff, violinist, are the other members of the ensemble.

## Naegle Engaged by Syracuse Symphony

Charles Naegle, pianist, has been engaged to appear as soloist with the Syracuse Symphony Orchestra next season. During the past season he fulfilled engagements in Canada, the Atlantic States and the Middle West and gave debut recitals in Quebec, Ottawa, Toledo, Memphis and in Providence, in which city in December he was immediately reengaged for a second recital.

## Worcester Festival Books Steuart Wilson

Steuart Wilson, English tenor, has been booked through Concert Direction Annie Friedberg to appear at the Worcester, Mass., Festival in October.

## NATIONAL HIGH SCHOOL ORCHESTRA ON THE AIR

First of a Series of Eight Concerts Given Under the Baton of Joseph E. Maddy

INTERLOCHEN, MICH., Aug. 10.—From this little spot in the north woods the National High School Orchestra, Joseph E. Maddy, conductor, on July 6, broadcast the first of a series of eight concerts over the Columbia network of fifty American and Canadian stations.

The orchestra is composed of 250 high school boys and girls from thirty-eight states, Hawaii and Alaska, who are spending the Summer in intensive music study here at the National High School Orchestra and Band Camp. Each youngster is the best musician in his school and came to the camp on funds provided by his school, his home town music or service club, Chamber of Commerce or with the help of philanthropic individuals and groups like Samuel Insull, the Carnegie Corporation and the Juilliard Foundation.

Concerts by the orchestra, as well as the band of 150 pieces and the choir of 100 voices, will be carried over the Columbia system every Sunday evening until August 23. Outstanding conductors and soloists who are expected to assist in these Summer programs include Carl Busch, Hollis Dann, Peter Dykema, John Erskine, Percy Grainger, Howard Hanson, Barre-Hill, Redfern Hollinshead, Guy Maier, Earl Moore, Mozelle Bennett Sawyer, John Philip Sousa, Leo Sowerby and Edgar Stillman-Kelley.

## ESTHER JOHNSSON AMERICAN PIANIST

## SCORES A TRIUMPH AS SOLOIST IN SALZBURG

at the MOZARTEUM on July 4th, 1930, in the MOZART CONCERTO in A MAJOR with the MOZARTEUM ORCHESTRA, DR. PAUMGARTNER, Conductor

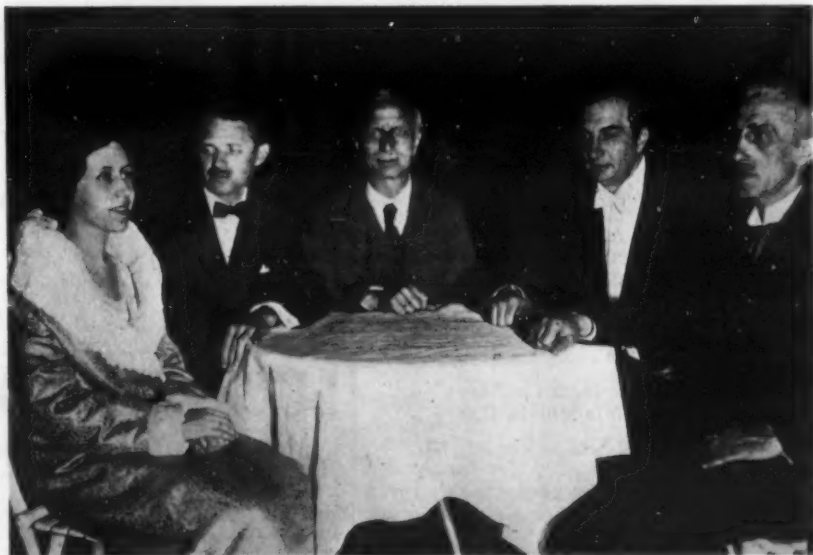


Photo by Atelier Ellinger, Salzburg

ESTHER JOHNSSON, Pianist, after her successful concert with JULIAN FREEDMAN, Founder, Salzburg Orchestral Academy PROF. HUTTARY, President, International Mozart Communities PROF. PAUMGARTNER, Director of the Mozarteum HOFERAT GEHMACHER, Builder of the Mozarteum

## The Salzburg press follows:

## THE SALZBURGER WACHT:

The concert was held under a lucky star—the function of soloist was tendered Miss Esther Johnsson, a very talented pianist, who, wedded to the Mozart style, exhibited a limpid technic and clarity of conception . . .

## THE SALZBURGER VOLKSBLATT:

The soloist of the evening Miss Esther Johnsson deserves the highest recognition. Most remarkable is, above all, her beautifully clear cut and in many respects exemplary technic, which enabled her to render the Mozart concerto in such a sovereign manner that she of necessity commanded the acclaim of the Salzburg Mozart public.

One felt that Miss Johnsson had given the best that was in her to penetrate the spirit that is Mozart's and we are compelled to admit that she successfully achieved that rare task.

And so it follows as a matter of course that the Andante, presented in a mature and inward conception, and played with noble candor, was a gratification to which one gave oneself voluntarily and without reserve.

The artist was received with overwhelming applause.



## New Tonal System for the Piano Devised by Hungarian Composer

SAN FRANCISCO, Aug. 10.—What next in the evolution of the piano? In the space of a few hundred years there has been a steady progression from the clavichord and the harpsichord to Cristofori's "forte-piano," thence to the modern grand and, more recently, to various forms of the quarter-tone instrument. Is it possible that the procession will continue indefinitely and that the instrument of our great-grandchildren will be as different and strange to modern eyes as Hans Barth's modern piano would seem to the musicians of Bach's day?

Imre Weisshaus, the young Hungarian pianist and composer, who has been resident this year on the Pacific Coast, where he has appeared in a number of concerts of modern music, has an answer to this inevitable query.

Before leaving San Francisco for a tour which will take him as far as Russia, where he hopes to have access to the acoustical laboratories in order to perfect his plans for a new keyboard instrument, Mr. Weisshaus told me of his idea.

Music, he points out, is the only art depending upon old instruments, and these bind into old forms. The well-tempered piano in use for a century is not based on any natural acoustical phenomenon, Mr. Weisshaus believes.

### Seeks New Temperament

"I have found that, by taking a certain overtone as a basis, a natural temperament can be evolved which results in seventy-five different single sounds with no octaves and no repetitions. It is upon this natural temperament that I want to construct a new instrument."

Mr. Weisshaus's keyboard will be divided into five groups of fifteen keys, with alternating black and white ones. Both the fifteenth and the sixteenth keys will be white, to enable the player more readily to find the notes. The notation will be by numbers, working from zero up and down, vertically. There will be no accidentals, and each tone will have its number. For instance, if C is fourteen, C sharp would be fifteen.

This instrument, as conceived by Mr. Weisshaus will allow for an infinite number of intervals and chords, offsetting the present system of eleven and repetitions. It will be many hundreds of years before the possibilities of such an instrument could be exhausted, according to the experimenter.

Mr. Weisshaus asserts that many folk scales include tones not in our diatonic system, a fact which justifies the creation or development of such a temperament of the piano. But he is also aware that it would take many years to develop it and secure a general acceptance.

### Champions New Music

Mr. Weisshaus is a champion of new schools of composition. He believes

that, because the new music exists and appears with so much vitality and sincerity, one must admit its right to existence and consequently give it some attention.

"It is frequently said that modern music is music with a head, but without a heart," asserted Mr. Weisshaus. "But music is not a form of expression of personal things. It is, I believe, a pure mathematics of tones, a composition of notes, and not a projection of personal emotions or descriptions of happenings. Bach's music is just that. What is an eight-voiced canon but mathematics?"



*Imre Weisshaus, Hungarian Composer, Who Has Developed a New Temperament for the Piano. Below, the Musical Scale Used by Mr. Weisshaus in Many of His Compositions*

### Expressing Music's Essence

"One should play the piano not to show his pianistic ability in octaves, trills, *glissandi*, et cetera, but to express the music in its purest essence. That essence has nothing to do with the composer's or interpreter's joys or sorrows. It is a composition of notes or tones, even as a painting is a composition of lines and color. One must have a problem to solve, one that is impersonal and non-imitative, or his work is merely a pleasant, personal and temporary satisfaction and not an art-form."

Mr. Weisshaus practises what he preaches. During his residence in California, he has given hearings of his own musical compositions and comprehensive interpretations of works by Bartok, Kodosa, Rathaus, Hindemith, Rudhyar, Chavez, and other modernists, some of which had never been heard in the United States.

MARJORY M. FISHER

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## Pianist Holds Texas Class



Photo by C. L. Wilson

FORT WORTH, TEX., Aug. 10.—A master class attended by some fifty students from Texas and Oklahoma has been held here recently during six weeks by William Beller, pianist, of New York, who has been associated with Josef Lhevinne at the Juilliard School. Mr. Beller won the National Federation of Music Clubs' Prize in a nation-wide piano contest for young artists in 1925. During his stay in this State he has been heard in several recitals in Texas and New Mexico.

In the photograph are seen seated, reading from left to right: Mrs. John F. Lyons, business manager, Mr. Beller, Mrs. Marion Douglas Martin, for whose class Mr. Beller was guest teacher.

First row: Mrs. H. L. Rudmose, Sylvia Cohn, Adehl Reich, Rosalie Jones, Mary Frances Bibb, Mary Ella Gardner,

Charlyne Wiggins, Margaret McLaughlin, Barbara Friedman, Katherin Elkins, Roberta Dedmon, Adeline Boyd, Marguerite Moriarity, Mrs. Irma Ryan.

Second row: Mary Elizabeth Tibbs, Isobel Laughlin (Waco), Dixie Bradshaw (Cleburne), Mrs. Dot Echols Orum, Virgean Estes, Mayme Pruitt (Itasca), Mrs. T. W. Jenkins (Oklahoma), Mrs. Alicia White, Mrs. Eva Crow, Miss Izora Spencer Williams.

Third row: Rose Weinstein, Mrs. A. P. Barret, Marian Goodman, Mary Elizabeth Owens, Mary Etta Kirst, Mrs. Will Collins, Mrs. Roy Burnett, Mary Richardson, Mrs. R. L. Davidson, Katherine O'Dowd, Allie Barcus.

Fourth row: Louise Farmer, Mrs. A. W. Lauritzen, Mrs. Bailey P. Evans, Mrs. G. T. Moss, Christine George (Cleburne), Helen Hunt, Kathleen McGeehee and Mrs. Ellison Harding.

### Master Institute Teachers at Work During Summer

Percy Such, 'cellist, will spend the summer abroad, particularly in England, France and Germany. James Levey, violinist is vacationing in England and Scotland with his family. Victor Andoga is conducting opera classes at the institute during the summer session.

Bernard Wagenaar, teacher of composition, is in the Berkshires. Hubert Linscott, baritone, is teaching in California. Mrs. Maurice Lichtmann, pianist, is directing a summer school of the institute at Moriah, N. Y. Ethel Prince Thompson is continuing piano classes at the institute as well as in Peekskill, N. Y.

Esther J. Lichtmann, a member of the piano faculty, is at Naggar, Kulu, in India, where the Urusvati Scientific Research Institute of Roerich Museum has its base. For over a year Miss Lichtmann has been doing research work there. Maria Germanova, member of the drama department, is spending the summer in Paris. She will appear in plays there and in London with the Petoyeffs.

### Mary Garden to Be Heard in "Jongleur" Again with Philadelphia Opera

PHILADELPHIA, Aug. 10.—Owing to the success of Massenet's "Le Jongleur de Notre Dame," when presented by the Philadelphia Grand Opera Company last season, with Mary Garden in the title role, this opera will be given again in the coming season, at the Academy of Music, on Oct. 23. The cast will be practically the same as that of last year, with Miss Garden as Jean, Chief Caupolican as Boniface; Ivan Steschenko as the Prior, and Albert Mahler, the Poet-Monk.

### Hope Hampton Scores in Opera Appearances in France

Hope Hampton, American soprano, who made her debut at the Opéra-Comique in Paris last year, won further triumphs in France last month when she sang the title role of Massenet's "Manon" at Vichy and Marguerite in Gounod's "Faust" at Aix-les-Bains.

### Gieseeking to Play Modern Program in New York

Walter Gieseeking, pianist, will give an entire program of ultra-modern music in the Concert Hall of the Barbizon-Plaza on Nov. 26.

## CHAMADURO

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## Bayreuth Has Brilliant Festival Despite Leader's Passing

(Continued from page 13)

with them; presenting a double image, so to speak, for eye and ear. Over and over, this listener felt that the singers could be dispensed with and the effect would be the same.

Yet this was a "Tristan" primarily musical, so far as this orchestral effect was at stake. Others have built the "Liebestod" with more of heaven-storming climax; but the more restrained passion of this classicist left at the close a sense of reverence and awe. To applaud seemed something strangely alien to that music, when the curtains were closed.

### Stage Routine Unaltered

In all that pertained to the stage this was the "Tristan und Isolde" of the last Bayreuth festival two years ago, with some modification of the cast. Lauritz Melchior, wearing the beard and the red mantle of his recent appearances as Tristan at the Metropolitan, sang exceptionally well, with the increased lyricism that was characteristic of the entire performance. Nanny Larsen-Todsen was again a commanding Isolde, despite the inequalities of her voice production; her first act, as always, being her best. Alexander Kipnis, though he made King Mark rather more aggressive than customary, sang admirably, and as much may be said for Rudolf Bockelmann as Kurwenal. The voice of Anny Helm was too bright for Brangäne—considerably brighter than Isolde's. Why this should be, is one of the minor perplexities of the Bayreuth tradition, which has gravitated toward a soprano Brangäne.

The Muck "Parsifal" was, even more than the "Tristan," a duplication of what Bayreuth has known in other years, since here the orchestra, too, was an old story. Gunnar Grarud was soundly good, if not inspirational, in the title role. He is a better Tristan, the best recent Tristan this commentator has heard. Maria Rösler-Keuschnigg was an interesting, if not always a vocally enchanting, Kundry; one not averse to some coarsening of her tone to characterize the disheveled creature

of the first scene. Amfortas and Gurnemanz were in the admirable hands of Theodor Scheidl and Kipnis, respectively, and Lois Odo Bock bodied forth Klingsor with similar skill. An American, Harold Kravitt, who has been singing at the Staatsoper in Berlin, gave sufficiently resonant voice to Titurel.

### Unfortunate Contretemps

An almost unbelievable contretemps marred the close of the first temple scene, when the alto solo of The Voice went wrong and the chorus was deflected thereby from the pitch. But with Muck's majestic reading of the score and the impressive nature of the production to remember, only the most cross-grained of spirits could carp over such an accident, which only went to show that not even Bayreuth can be depended on as letter-perfect. The moving scenery again added immeasurably to the effect of the transformation music leading to the Grail scenes. But Bayreuth may still learn from Munich how the magic garden and its floral denizens can be made distinctly less unmagical.

The "Ring," like "Parsifal," maintained a high standard of excellence in the staging, in repetition of other "Rings" since the Bayreuth festivals were resumed after the hiatus due to the war. Among details may be recalled the beautiful picture of the fire at the end of "Walküre," and the final complex tableau of "Götterdämmerung," with Hagen in the clutches of the nixies in the Rhine and Valhalla burning in the sky, a successful approximation of what Wagner's stage directions demand. Some other details raised questions—but they need not be argued over here.

Of the principals, the most consistently satisfying was the ubiquitous Friedrich Schorr, whose Wotan has ear-filling sonorities wherever it is heard, in New York, London, Berlin or Bayreuth. Nanny Larsen-Todsen's Brünnhilde again fell definitely short of her Isolde. Karin Branzell was a big-voiced Fricka, and the same amplitude of tone was characteristic of Enid Szanthe's Erda. The latter also sang Waltraute. Of the Siegfried of Emmy



Photo by S. Sammet, Bayreuth  
Dr. Karl Muck, Formerly Conductor of the Boston Symphony, Who Conducted "Parsifal" at Bayreuth

Kruger, the forest bird of Ingeborg Holmgren and the Freia of Hilde Sinek, there is no urgent need for comment, and the Rhine maidens can be accepted for what they were and forgotten. But the Loge of Fritz Wolff, the Mime of Erick Zimmerman and the Alberich of the veteran Eduard Habich—particularly the last-named—were distinctly superior achievements.

Lauritz Melchior was less happy as Siegfried than as Tristan. His softer notes were uncertain and he came to grief, through forgetting his part, in the love duet with the awakened Brünnhilde. Gotthelf Pistor's Siegmund was that of the typical *Heldentenor*, with his ability to drive his tones as yet unimpaired. The giants of Carl Braun and Harold Kravitt did their duty, and Braun did something more than that as Hunding.

### LECTURE SERIES CLOSES

First G. Schirmer Summer School Draws Large Classes

Music teachers, school teachers, students and music lovers in general to the number of two hundred, from a dozen different states of the Union, gathered in the music room of the Home Making Centre in Grand Central Palace on the morning of July 21 to attend the inaugural lecture of the free G. Schirmer Summer School. Daily the enrollment and attendance grew, until a registration figure of 350 was reached at the conclusion of the session on Aug. 8.

During the course Hazel Gertrude Kinsella, Grace Helen Nash and Elizabeth Quaille gave demonstrations of their piano methods, Dorothy Weed conducted rhythm band work and Dr. J. Lawrence Erb lectured on music appreciation and first methods in teaching it. The summer school which was conducted by Mrs. Blanche Skeath, head of the educational department of G. Schirmer, Inc., was such an outstanding success that a second, much wider in scope, will be held next year.

## NAME OPERA CASTS FOR SAN FRANCISCO

### Noted Artists to Appear in Autumn Opera Season

SAN FRANCISCO, Aug. 10.—Preparations for the forthcoming season by the San Francisco Grand Opera Company, from Sept. 11 to 27, are going forward rapidly. As previously announced, the repertoire will present some of the most noted singers on the operatic stage, including Jeritza, Gigli and others. Ravel's opera, "L'Enfant et les Sortilèges," will have its American premiere, and Mme. Jeritza will sing the title role of Strauss's "Salome" for the first time in this country.

The following is the schedule of repertoire and casts:

"Manon," Massenet, Thursday, Sept. 11, Mario, Gigli, Picco, D'Angelo, Sandrini, Oliviero.  
"Salome," Friday, Sept. 12, Jeritza, Manski, Atkinson, Rayner, Thomas, Oliviero.  
"Traviata," Saturday, Sept. 13, Clairbert, Gigli, Viviani, Ballet arranged by Oukrainsky.  
"The Girl of the Golden West," Monday, Sept. 15, Jeritza, Mario, Jagel, Viviani, Oliviero, Picco.  
"Bohème," Wednesday, Sept. 17, Mario, Farncroft, Gigli, Viviani, Pinza, Picco.  
"Hänsel and Gretel," Mario, Manski, Atkinson, Sandrini and "A Naughty Boy's Dream" (L'Enfant et les Sortilèges), Ravel (American premiere). Cast to be selected.  
Double bill, Friday, Sept. 19, "Cavalleria Rusticana," Jeritza, Atkinson, Jagel, Viviani and "Pagliacci," Jeritza, Rayner, Thomas, Picco, Paltrinieri. Double bill, Saturday, Sept. 20, "Mignon," Monday, Sept. 22, Clairbert, Mario, Gigli, Pinza, Paltrinieri, Sandrini. Ballet arranged by Oukrainsky.  
"Tannhäuser," Tuesday, Sept. 23, Jeritza, Manski, Rayner, Thomas, Pinza. Ballet arranged by Oukrainsky.  
"Faust," Thursday, Sept. 25, Hampton, Jagel, Pinza, Thomas. Ballet arranged by Oukrainsky.  
"Salome," Saturday matinee, Sept. 27, "Lucia," Saturday night, Clairbert, Gigli, Viviani, D'Angelo, Oliviero. Ballet arranged by Oukrainsky.

MARJORY M. FISHER

Three compositions by Charles Maduro, "Rhapsodie Espagnole"; a minuet, "Tranon," and "Scherzo Espagnole," have been announced for performance on Aug. 23 at the Stadium concerts by Willem van Hoogstraten and the New York Philharmonic-Symphony.

### MARSHALL

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And others.

### Pilzer Conducts Memorial Concert

An orchestra of fifty, conducted by Maximilian Pilzer, former concertmaster of the New York Philharmonic Orchestra, gave a concert in Central Park on Independence Day in memory of Elkan Naumburg, who donated the bandstand in the Mall. The program included Grieg's "Peer Gynt" Suite No. 2, "Finlandia" by Sibelius, the Overture to Wagner's "Meistersinger," and works by Delibes, Wallace, Ilynski, Berlioz, Sousa and Johann Strauss.

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**Frederick R. Huber,  
Radio Impresario, on  
South American Tour**



*Photo by Mettee*  
**Frederick R. Huber, Municipal Director  
of Music in Baltimore, Who Is Having a  
Unique Vacation in South America**

Among those who sailed from New York on the Voltaire for South America on Aug. 7 was Frederick R. Huber, director of WBAL and municipal director of music for the city of Baltimore. He will attend several performances to be given by members of the Metropolitan Opera Company in Rio de Janeiro and in Buenos Aires. He also plans to visit the leading South American broadcasting stations.

Mr. Huber's itinerary includes such interesting places as Barbados, Trinidad, Pernambuco, Sao Paulo, Santos, Montevideo. He will proceed to Valparaiso, where he will take the S.S. Santa Clara and continue his voyage up the west coast of Chile, Peru and Ecuador and on home by way of the Panama Canal, arriving in New York on Oct. 3.

**Harold Henry and Mary Craig Heard  
in Bennington Concert**

OLD BENNINGTON, Vt., Aug. 10.—An interesting program in the concert series being given at The Yellow Barn, the Summer studio of Harold Henry here, was a joint recital by Mr. Henry, pianist, and Mary Craig, soprano, on July 22. Mr. Henry was heard in excellent interpretations of works by Debussy, Beethoven-Busoni, Brahms, Chopin, Schumann-Liszt, MacDowell and Honnegger, and two of his own compositions, "While the Piper Played" and a Rhapsody. Miss Craig pleased her listeners with a well-sung program, including an air from Bizet's "Pearl Fishers" and songs by Donaudy, Saint-Saëns, Poldowski, Henry Hadley and A. Walter Kramer, and Mr. Henry's waltz song, "The Coming of Spring." Floyd Walter of Albany, N. Y., was Miss Craig's accompanist.

Another concert program was given on Aug. 1, by the Gordon String Quartet, with Mr. Henry as assisting artist.

## Ravinia Audiences Hail Brilliant Performances

(Continued from page 3)

Its merits rest solely upon the quality of its production. The score lacks any especial distinction, and for long stretches becomes dull through lack of invention. The tenor aria and the final duet of the last act are its best moments, though the gypsy dances of the second act, founded on Spanish folk tunes, provide momentary spots of color. Mr. Papi attempted to infuse the music with his well known intensity, but even so gifted an interpreter must have material with which to work.

ALBERT GOLDBERG

### Revive "Vida Breve"

Miss Bori added to her Ravinia repertoire for this season two other roles in which she has been acclaimed at the Metropolitan and elsewhere, when she appeared in Wolf-Ferrari's "Secret of Suzanne" and De Falla's "Vida Breve" on the evening of Aug. 6. The contrasting moods of the roles of Suzanne and Salud, sung by the same artist on the same evening, would be a task for any artist to surmount, but it must be said that Mme. Bori was completely successful in doing so.

The double bill is one of the most successful that Ravinia has put on, and not a little of its effectiveness was due to Mme. Bori. She was particularly delightful in the Spanish work, which she sang in her native tongue.

Ablly assisting the Spanish soprano was Armand Tokatyan, who appeared opposite her in the leading roles of Count Gil and Paco, creating an excellent impression both vocally and histrionically in both operas. The third role, that of the mute butler, Sante, in the Wolf-Ferrari work, was splendidly mimed by Marek Windheim, a newcomer at Ravinia. Gennaro Papi was the conductor.

In "Vida Breve" other roles were capably assumed by Ina Bourskaya, Philine Falco, Désiré Defrère, Louis D'Angelo and George Cehanovsky. Ruth Page and Blake Scott headed the ballet. Louis Haaselmans conducted.

CHARLES QUINT

### Favorite Operas Sung

Almost unprecedented has been the speed with which the Ravinia forces have gone through the repertoire. In five weeks practically the whole repertoire, save one novelty, has been heard. "Thais," on July 7, was made interesting by Yvonne Gall in the title role and by Giuseppe Cavadore, appearing in the part of Nicias for the first time. Giuseppe Danise repeated his familiar Athanael. Mr. Hasselmans conducted. "Martha" on the following night, was given a sprightly performance by Mmes. Macbeth and Bourskaya, and Messrs. Chamlee, Lazzari, Trevisan and D'Angelo.

One of the most exhilarating nights of the season was the "La Bohème" of July 9, when Queena Mario sang a charming Mimi and Armand Tokatyan provoked almost sensational applause with some fresh, vital singing that in-

disputably placed him in the first rank of tenors. Margery Maxwell scored her usual success as Musetta, and Messrs. Lazzari, Basiola, Defrère and Ananian romped through their parts with great élan. Mr. Papi conducted. "La Bohème" was repeated on July 18, with Miss Bori as a distinguished Mimi.

### "Juive" Presented

The ever popular "La Juive," on July 10, gave the opportunity for some heroic singing to Mmes. Rethberg and Macbeth and Messrs. Martinelli, Rother, Cehanovsky, Cavadore and Ananian. Equally heroic vocalism, but much better music, marked "Ballo in Maschera" on July 12, sung by Mmes. Rethberg, Claussen and Macbeth, and Messrs. Martinelli, Danise, Lazzari, D'Angelo, Oliviero and Cehanovsky. Mr. Papi conducted with the usual potent results.

"Lucia" became a stimulating study in musical style, on July 15, when Mr. Martinelli forsook his dramatic status and sang the lyric music of Edgardo with enchanting ease and authority, and Mr. Papi set himself to show just what Donizetti had in mind when he penned this frequently banal opus. Miss Macbeth had the title role and Messrs. Basiola and Lazzari the other leading parts.

"The Tales of Hoffmann" provided a variegated spectacle on July 16. Mr. Chamlee sang excellently throughout. Miss Macbeth did the mechanical doll part extraordinarily well. Miss Gall doubled as Giulietta and Antonia, and the character parts were done on a scale ranging from very good to ludicrous, by Miss Bourskaya and Miss Falco, and Messrs. Danise, Rother, Defrère, D'Angelo, Cehanovsky and Windheim.

A repetition of "Faust" on July 17 brought Edward Johnson to the title role and Mme. Rethberg as Marguerite. The latter was a first appearance here in this part, and as in every role the artist's singing was little short of perfection.

"Carmen" has been for some seasons the least happy of the Ravinia enterprises. The performance on July 19 was no exception to this rule. Miss Bourskaya's voice lacked the fundamental allure for the Carmen music, and her characterization lightness. Mr. Martinelli costumes Don Jose like a general, and also lacks the essential style for the music. Basiola finds the role of the Toreador a misfit in almost every particular. But, as a redeeming ray of light, Miss Mario sang Micaela's aria excellently.

### Symphonic Music Given

German day was celebrated at Ravinia by a symphony concert in the afternoon, a program conducted by Eric DeLamarter and including Beethoven's "Eroica" Symphony and a performance of "Lohengrin" in the evening. The latter was cast with Mme. Rethberg, a superb Elsa; Mr. Johnson, a fine Lohengrin; and Mme. Claussen and Messrs. Defrère, D'Angelo and

Cehanovsky. Mr. Hasselmans offered an inspired reading of the score.

Yvonne Gall was the Tosca of an uneven performance on July 22, Mr. Johnson the painter and Mr. Danise the Roman chief of police. "Pagliacci" and "Cavalleria Rusticana" on the next night were given a rousing performance, the former by Miss Mario and Messrs. Martinelli, Danise, Cehanovsky and Oliviero, the latter by Mmes. Rethberg, Paggi and Falco and Messrs. Tokatyan and Basiola.

### "Fedora" Heard

"Fedora," not a masterpiece, but capable of being made an interesting evening in the theatre, became that on July 25 at the hands of Miss Gall, Mr. Martinelli and a large list of lesser characters. "Rigoletto," on July 29, was given adequate performance by Miss Macbeth and Messrs. Danise, Tokatyan, D'Angelo and Lazzari. "Traviata," on July 31, became an unexpectedly bright event, chiefly through the artful ministrations of Miss Bori. The others concerned were Messrs. Chamlee and Danise. "Samson et Dalila" brought the fine Ravinia chorus into prominence on July 30, and permitted Mr. Martinelli and Mme. Claussen to again demonstrate their methods in familiar roles.

ALBERT GOLDBERG

### Alton Jones Gives Recital at Columbia University

A very high level of pianistic art was maintained by Alton Jones in his recital on July 31, in the McMillin Theatre of Columbia University. Mr. Jones's program, which was in four parts, began with the seldom-played Prelude and Fugue in F Minor of Mendelssohn, in which his fine singing tone and finger dexterity showed to advantage. There followed the Intermezzo, Op. 118, No. 2, and Scherzo, Op. 4, of Brahms, which Mr. Jones interpreted with insight and sympathy. Niemann's "Romantische" Sonata, three numbers of Chopin and works of Medtner, Rachmaninoff and Liszt. Chopin's Scherzo in B Minor and Polonaise in A Flat, Op. 53, and Liszt's Tarantella were presented with a dazzling display of virtuosity. Niemann's sonata made a profound impression as did Rachmaninoff's Prelude. The large audience demanded several encores. B.

### Dudley Peele Wins Swift and Company Composition Prize

CHICAGO, Aug. 10.—Dudley Peele of Baltimore is announced as the winner of the \$100 prize offered in the tenth annual song contest of the Swift and Company Male Chorus. This is the third time since 1921 that Mr. Peele has captured this award. The competition was for a setting of Shelley's "The Indian Serenade." Honorable mention was given to Paul C. Tonner of Rensselaer, Ind., and to C. W. Dieckman of Decatur, Ga. The judges were D. A. Clippinger, Dudley Buck and Herbert H. Hyde. A. G.

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### "Martha" Sung at Eastern Illinois Teachers' College

CHARLESTON, ILL., Aug. 10.—Flotow's opera, "Martha," attracted large audiences when given at the Eastern Illinois State Teachers' College in Charleston recently under Frederick Koch, head of the department of music. The title role was sung by Mr. Koch's daughter, Elsa Diemer, supported by Eugene Dressler of Chicago, as Lionel; Harlan Hassberg, director of orchestra and band in the college, as Plunkett, and by a well-chosen and admirably trained cast from the student body. The staging, under the direction of Mr. Koch and Agnes Loughlin, director of dramatics, was successful.

### Levitzi to Make World Tour

Mischa Levitzki, pianist, is looking forward to another world tour. He will begin his concert season in October with a recital at the University of Virginia, and will tour America from coast to coast until early March. He will then sail from San Francisco to Australia, where he made a sensational success early in his career nine years ago. From Australia he will go for his first tour of South Africa. From there he will sail for Europe for a few concert appearances in England and Holland, and will then reach America again in January, 1932.

### Farnam Plays in Paris

PARIS, Aug. 1.—Lynnwood Farnam, American organist, gave notable recitals here recently in the churches of Sainte-Clotilde and Saint-Germain-des-Prés. His programs, which were largely made up of Bach works, included a transcription by himself of an air by Byrd, and a Fugue by Honegger.

### Isabelle Yalkovsky Is Soloist with Philadelphia Orchestra

Isabelle Yalkovsky was the soloist with the Philadelphia Orchestra on July 28 at Fairmount Park, Philadelphia. This was her fourth appearance with the Philadelphia Orchestra in two years.

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## Soprano Gives Summer Musicales



Martha Attwood (Second from Right), and Her Husband, Alessandro Alberini (Third from Left), with Their Pupils, Julia Wile and Eileen Day, Receive a Visit from Bainbridge Crist, Composer (Second from Left), and His Son. In the picture, at Right, Miss Attwood and Her Husband Are Shown in the Typical Cape Cod Doorway of Their Summer Home at Wellfleet, Mass.

WELLFLEET, MASS., Aug. 10.—A musicale was given on Wednesday afternoon, July 23, at the home of Martha Attwood, in which pupils of the well-known singer and her husband, Alessandro Alberini, appeared. The singers were Eileen Day, coloratura soprano; Patricia Hall, Agnes Strauss and Edith Klein, sopranos, accompanied by Stuart Ross. Arias from "Lakme" and "Mignon" and songs by Strauss, Sibella, Szulc, Fourdrain and Bridge were heard by an audience composed of

friends of Miss Attwood in the Summer colony.

Miss Attwood gave a concert on Aug. 6 in the Congregational Church for the benefit of the Wellfleet A.E.F. and Auxiliary, assisted by Miss Klein and Mr. Ross. She was received with enthusiasm for her lovely singing of songs by Sgambati, Wise, Hadley, Wolff, Dyrssen, Guion and Worth and a "Bohème" aria. Miss Klein was heard to advantage in songs by Durante, Schubert and Rihm, while Mr. Ross scored in solos and provided excellent accompaniments.

### Noted Guests Presented in Atlantic City Series Before Throgs

ATLANTIC CITY, Aug. 10.—The weekly Sunday night performances in English being given by the Steel Pier Opera Company during the Summer have included recently hearings of well known works sung by casts including noted guests.

"Traviata" was given on the evening of July 13, with Thalia Sabanieva of the Metropolitan singing the role of Violetta. Others in the cast were Mae Mackie, Judson House, Leo de Hierapolis and Francesco Curci, with Corinne Wolerssen as piano accompanist.

Especially interesting were the performances of "Hansel and Gretel" on June 22 and Gluck's "Orpheus" on June 29. In the former work were heard Alfredo Valenti, Mary Catherine Akins, Beatrice Hegt, Marion Selee, Edwina Eustis and Margaret Everett.

Elda Vettori, soprano of the Metropolitan, sang the role of Santuzza in "Cavalleria" on June 15. Others heard in this opera were Miss Mackie, Alice Thwing, Joseph Wetzel and Mr. Hierapolis, with Solon Alberti as piano accompanist.

The season, which was opened with "Martha" on June 8, sung by Melvena Passmore, Harols Hansen, Francis Tyler, Miss Mackie and Mr. de Hierapolis, has attracted large audiences.

### Sam Franko Appears as Guest Conductor in Germany

BADENWEILER, GERMANY, Aug. 1.—At the eighth symphony concert given here recently by the orchestra of the Kurhaus, Sam Franko appeared as a guest in the first part of the program, conducting his own arrangement of a Ballet Suite by Grétry. He was received with favor by his hearers.

### MALKIN FOR BOSTON

#### Noted 'Cellist Succeeds Adamowski at New England Conservatory

BOSTON, Aug. 10.—Joseph Malkin, noted 'cellist, will join the faculty of the New England Conservatory of Music at the opening of the academic year on Sept. 18 next, according to an announcement by Ralph L. Flanders, general manager. Mr. Malkin succeeds the late Joseph Adamowski as instructor in 'cello and ensemble.

Mr. Malkin, born in Odessa, Russia, began study as a violinist at the age of ten, two years later becoming a pupil in 'cello of Ladislav Alois. At fifteen he entered the Paris Conservatoire, where he was awarded the first prize in 'cello.

Besides making extensive tours as soloist in the United States and in Europe, Mr. Malkin has played as first 'cellist of the Berlin Philharmonic under Nikisch, 1902-08; the Boston Symphony under Dr. Muck, 1914-19; the Chicago Symphony under Frederick Stock, 1919-22, and the New York Symphony under Walter Damrosch, 1925-26. He has also toured as 'cellist of the Brussels String Quartet; with Anton Witek in the Witek-Malkin Trio, and as assisting artist to Geraldine Farrar. W. J. P.

### Carl Friedberg Conducts Master Class at Baden-Baden

Carl Friedberg, noted pianist, following a month spent at Cap Ferret, in Southern France, has gone to Baden-Baden. During August and early September he will again conduct master classes there for the young American artists who go to Europe with him every season. He will return to America about Oct. 1 to begin his master classes at the Juilliard Graduate School and the Institute of Musical Art. Mr. Friedberg will be heard extensively in recitals and with orchestra next season.

### Solon Alberti Presents Musicales in Denver

DENVER, Aug. 10.—Solon Alberti, New York teacher and coach, who has been giving a master class in this city, recently presented a series of recitals at the Lamont Playhouse. The series was begun on July 22 with a song program by Nita Alberti, soprano, who sang arias, Lieder and works in English, including a group by Mr. Alberti.

Ethel Green, pianist, and Katherine Bowman, soprano, winners of Mr. Alberti's repertoire scholarships, were heard in a joint program on July 24. A miscellaneous list was scheduled for July 29, and on July 31 a program of scenes from operas was presented in costume by Mr. Alberti's pupils.

### San Antonio Club Announces Concert Series

SAN ANTONIO, Aug. 10.—The Tuesday Musical Club has announced the artists for the eighth season of musical-teas sponsored by this club. They are as follows: Alice Mock, soprano, Oct. 21; Dorothy Kendrick, pianist, and John Montgomery, tenor, Nov. 25; Boris Koutzen, violinist, Jan. 27; and Jeannette Vreeland, soprano, Feb. 24. All events will be held at the St. Anthony Hotel. G. M. T.

### Burnet C. Tuthill Resigns as Manager of Cincinnati Conservatory

CINCINNATI, Aug. 10.—Burnet C. Tuthill, for eight years general manager of the Cincinnati Conservatory of Music, has resigned his post. His action came simultaneously with the presentation of the Conservatory to the Cincinnati Institute of Fine Arts. Among Mr. Tuthill's notable achievements have been the foundation of the Society for the Publication of American Chamber Music and the organization of the National Association of Schools of Music.

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### Caruso's Daughter Is Devoted Listener to Concerts Over Air



Already exhibiting a love for the operatic music which made her father, the late Enrico Caruso, the greatest tenor of this generation, eleven-year-old Gloria Caruso has become a devoted listener to concerts on the air. In her most recent photograph, the noted singer's daughter is shown listening to a concert received over a Victor radio set. Gloria also delights in hearing recorded music, playing over and over again the famous selections sung by her father.

#### Philadelphia Forum to Present Notable Series in Coming Season

PHILADELPHIA, Aug. 10.—The Philadelphia Forum, organized by the late Edward W. Bok as a focus for the cultural activities of Philadelphia, and combining the University Extension and other bodies, will have a number of outstanding musical events on its elaborate calendar for the coming season. Arturo Toscanini, as guest conductor with the Philadelphia Orchestra, will give a special program for Forum members on Dec. 3 in the Academy of Music. Another symphonic program will be given by the Curtis Institute Orchestra on Jan. 28. Jose Iturbi will be heard in a piano recital on Nov. 12. A choral program will be given on Nov. 14 by the Don Cossack Russian Male Chorus. There will be other recitals and concerts as well as two evening dance programs by Harald Kreutzberg and Yvonna Georgi and by Doris Humphrey, Charles Weidman and their group of dancers.

W. R. M.

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## Throngs Hear Philadelphians Give Ninth Symphony Outdoors

PHILADELPHIA, Aug. 10.—The first three weeks of summer concerts by the Philadelphia Orchestra under the direction of Alexander Smallens in the outdoor auditorium at Robin Hood Dell in Fairmount Park have been eminently successful, in spite of obstacles such as the prolonged hot spell and threatening or showery weather on a number of evenings.

For the first week, beginning July 8, the attendance included 27,582 auditors, including more than 10,000 on the opening night, many of whom were attracted by the novelty of the enterprise. The second week had an attendance of 26,876. Audiences average between 4000 and 5000 a night.

The blind or "dead" spots noticed in the natural ravine which provides the auditorium have been rectified and the acoustic qualities are now excellent in all the 6000 or so seats which are the capacity. A system of skillfully placed amplifiers is responsible for the improvement in hearing conditions and now even the softest of piano passages are properly audible.

For his second program, Mr. Smallens gave a very poetic reading of the César Franck Symphony, following it with such fare as Dukas's "Sorcerer's Apprentice," Debussy's "Clouds" and "Festivals," and Ravel's "Bolero," the strongly rhythmed pulsations of which were rapturously received.

Sophie Braslau, the first soloist, was heartily received on July 11 in dramatic renditions of "O Mio Fernando" from "Favorita" and "My Heart at Thy Sweet Voice" from "Samson and Delilah." On Monday, July 28, Isabelle Yalkovsky, pianist, played the Tchaikovsky Concerto in B Flat Minor with fine technique and spirit.

A notable program was that of Tuesday, July 15, in which the Strawbridge and Clothier Chorus, with Dr. Herbert Tily, its director and also the president of the Summer Concerts Association, conducting a choral fantasia from "Lohengrin" and Victor Herbert's "The Call to Freedom," originally written for and dedicated to the chorus. This, the first test of massed voices in the Dell, was passed admirably.

#### Beethoven Choral Symphony Given

The same test was passed with equally artistic results in the Ninth Symphony on July 25. The soloists were Amy Evans, soprano; Dorothea Flexer, contralto; Dan Gridley, tenor, and Fraser Gange, baritone.

The work of both chorus and orchestra under Mr. Smallens was superb. The attendance was almost capacity. Rain the previous night prevented the same program, the only concert that had to be cancelled, postponement coming after the initial number, the Beethoven First Symphony, which gave an interesting contrast to the Ninth.

Two programs which drew extra large audiences were the all-Wagner on July 12 and the all-Tchaikovsky on July 19. In both of these, Mr. Smallens showed his mettle as an inspiring interpreter.

Eugene Ormandy was the first of a group of guest conductors, directing the concerts of July 21, 22 and 23. He made a definitely favorable impression by virtue of the spontaneity of his readings and the authority of his conducting. With his regime came some

of the first repeats. Mr. Smallens for the first few weeks built his lists without repetitions. In general, he will follow this policy throughout the season.

During the course of the month, the first Philadelphia hearings were given to Respighi's version of the Bach Passacaglia and of Gruenberg's "Jazz" Suite. Mr. Smallens has been open-minded to modern music, introducing such numbers as the Prokofiev "Classic" Symphony.

W. R. MURPHY

#### Henry F. Seibert Engaged for Organ Recitals

Henry F. Seibert, organist of the Town Hall, New York, gave the inaugural recital in the summer series at the Westchester County Centre, White Plains, on the new Aeolian organ, Sunday afternoon, July 6.

Mr. Seibert has been engaged to give a recital on the new Estey organ in the Salvation Army auditorium, New York, next Fall, and to play the opening recital on the new Skinner organ in the Reformed Church, Flushing, L. I. He has also been booked through the National Broadcasting Company to give a recital at Converse College, Spartansburg, S. C.

#### Festival Performance of "Wozzeck" to Be Given in Aix-la-Chapelle

BERLIN, July 30.—As the result of an agreement between the International Society for Contemporary Music and Intendant Strohm of the Municipal Theatre in Aachen (Aix-la-Chapelle), a special festival performance of Alban Berg's opera "Wozzeck" will be given in this theatre on Sept. 5, during the Liège festival. Arrangements have been made to run special motor-buses from Liège to Aachen for the convenience of festival patrons, at the invitation of the Belgian section of the Society.

#### Winifred Keiser Heard in Recitals

Winifred Keiser, dramatic soprano and the latest addition to the Betty Tillotson Concert Direction, is in Montauk, Long Island, preparing programs for the coming season with her teacher, Doctor Alexander. She will make her first New York appearance in Town Hall during the first week of October. Miss Keiser recently sang at the home of Mrs. John Shaw of New York, and in Binghamton, N. Y., her home city.

#### SOKOLOFF HEARD ABROAD

##### Cleveland Symphony Leader Heard in Series at Baku

CLEVELAND, July 10.—Nikolai Sokoloff, conductor of the Cleveland Orchestra, in a letter from Leningrad, on June 13, to Adella Prentiss Hughes, the manager of the orchestra, said that on June 18 he was to conduct the first of eight concerts at Baku, in the Caucasus mountains. At these summer concerts at Baku there is an excellent orchestra, Mr. Sokoloff says, and guest conductors from Paris, Frankfurt, and Cologne have been invited to lead it.

In Moscow Mr. Sokoloff secured Russian music, both old and new, which he will present in symphony programs during the coming season.

While he was in Moscow, Mr. Sokoloff heard a number of performances of opera, including Moussorgsky's "Boris Godounoff" and "Khovantchina," Prokofiev's "Love for the Three Oranges," and a new opera, "Zagmuk" by Alexander Krein. Mr. Sokoloff met Krein, and many other Slavic musicians, including Zetlin, head of the conductorless orchestra, through the Society for Cultural Relations. Mr. Sokoloff will leave Russia late in July for Paris, on his way home to Cleveland.

##### Frederick Schlieder Leaves for Master Classes in West

After completing on Aug. 1 his most successful intensive summer course in New York during the eight years in which he has been giving these courses, Frederick Schlieder left for Berkeley, Cal., to start his courses there, which will last from Aug. 6 to 27. From Berkeley Mr. Schlieder will go to Denver, Colo., where he will give courses from Sept. 1 to 22. Mr. Schlieder received many offers to give these courses in other cities, but found it impossible to fit them into his completely filled schedule this year.

##### Transatlantic Broadcast to Be Feature of San Francisco Sängersfest

SAN FRANCISCO, Aug. 10.—Some 3000 singers from more than thirty-four cities are expected to attend the Sängersfest to be held in the Civic Auditorium here from Aug. 21 to 24 in celebration of the silver jubilee of the Pacific Sängerbund. A feature of the program will be an attempt to tune in with Cologne, Germany, where a musical greeting will be sent by the 5000 singers gathered for a similar festival. It is planned to transmit a reply in song. Frederick Schiller is the musical director.

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# Visit of American Orchestra Stirs London Deeply

## Series by New York Philharmonic - Symphony Proves Incomparable Triumph — Covent Garden Opera Series Introduces New Artists

By BASIL MAINE

LONDON, July 1. — All musical events here have been eclipsed by the four Toscanini concerts. Criticism, both official and otherwise, has been unanimous in placing these as the finest experiences of orchestral playing heard in many years in London. Some were inclined to give the greater credit to the Philharmonic-Symphony Society of New York; others judged it to be chiefly Toscanini's triumph; others again thought the success was the result of a unique combination of highly efficient playing and highly imaginative conducting. The last is my own view. When the virtuoso is a solo player, it is not altogether a breach of good manners to overlook the virtues of his instrument; but when the virtuoso's instrument is a super-fine organization of many players, when in fact it is a human instrument, it is impossible to overlook the means whereby the virtuoso conveys his interpretations.

The truth is that most of the performances which we heard here were so completely satisfying in their absolute realization of the works that it required a real effort to move from a contemplation of the music itself to a consideration of the medium. Which is, after all, the finest tribute that can be given to any orchestra.

### English Works Interest

Toscanini and the New York players did us the honor of performing works by two of our own composers. At the first Queen's Hall concert, Elgar's "Enigma" Variations were played in a way that will never be forgotten for clarity and understanding. It was the same with Goossens's Sinfonietta, which was included in the second of the Albert Hall programs. The illusion was that we were being given the very essence of the music, that the composer's process of thought was being illuminated to such a degree that we, with him, were being carried to the state and moment of his inspiration and conception. The fine playing of the English horn solo had the effect of reconciling the classical and romantic elements of the work, which, I imagine, was exactly what the composer intended. The problem of interpreting this music is to make the



Edith Mason, Soprano of the Chicago Civic Opera Company, Who Made Her Debut at Covent Garden Royal Opera in London Recently

contrast between the two moods, but not so sharply as to break the unity. In a work planned on a reduced scale, the danger of disruption is very real. Toscanini solved the delicate problem with beautiful precision, and, incidentally allowed us to appraise with what careful measure and good judgment Goossens secures his brilliant effects of tone color.

For my own part, one of the most welcome of the Toscanini performances was that given of Strauss's "Tod und Verklärung." This was a superb interpretation. Strauss was here given his due of logic and sanity, which means that we were asked to follow the structure of the tone-poem without being disturbed by sudden, irrelevant gusts of sound.

In this same program César Franck's "Les Eolides" and Moussorgsky's "Tableaux d'Exposition" (Ravel's version) were in adjacent positions. Toscanini revealed how easily and naturally he could encompass the mood of each, the tenderness and sweet melancholy of the one, the virtuosity of the other. I shall never forget the building-up of the finale of the latter, its relentless advance of power.

### Respighi Novelty Palls

The only doubtful inclusion was that of Respighi's orchestration of the great Bach Passacaglia. In this country, there are still many musicians who resent this exploitation of Bach's keyboard music for the sake of orchestral virtuosity. They continue to resent it

in spite of the fact that Elgar has treated both Bach and Handel in this way. The only solution seems to be to listen to these rich transcriptions as works in themselves and so avoid the aesthetic question of confused styles. Beethoven ("Eroica") and Brahms ("Variations of a Haydn Theme") were played with no single distortion or exaggeration, and the counterpoint of the "Meistersinger" Overture was heard, for once, without a smudge.

After they have fully recovered from the emotion of this great experience, London concert-goers will realize how indebted they are to the generosity of Americans in sending over this splendid orchestra with Toscanini to lead it. It is too soon to say what effect the experience will have upon our own orchestras. One thing is certain. We shall not have playing of that same order again until we are willing to abolish the system of guest-conductors and put each orchestra in charge of a single conductor who shall be responsible both for its organization and its interpretations. It is because the Halle Orchestra in Manchester has worked on these lines with Sir Hamilton Harty that it maintains the highest and most consistent standard of playing in this country.

### Covent Garden Season Closes

The Italian season at Covent Garden has run a comparatively smooth course, except for the revival of Flotow's "Martha." Nobody knows why this relic was dragged out. It gave Beniamino Gigli an opportunity and of course he seized it and sang his way through the conglomeration of absurdities. But the day is past when a glorious tenor voice can persuade us to suffer nonsense gladly. Nothing palls so quickly as beautiful sound poured out without rhyme or reason. Such waste!

There was a good performance of "Madama Butterfly" with Edith Mason in the title-role. Hers is a real Butterfly voice, beautiful in its soft tones, clear and vibrant in moments of climax. This occasion was notable as well for the success of the young conductor, John Barbirolli. His success lay in this: he eschewed subtlety—always out of place in dealing with a Puccini score; he did everything to maintain the emotional stress of each episode; urged on the solo voices without ever overwhelming them. This and other achievements point to a career for Barbirolli as an opera conductor.

Verdi's "Otello" has become one of the most popular works in the Italian repertoire. It argues good taste on the part of the public. Bellezza conducted a performance that was occasionally exuberant but intensely dramatic in the right way. Zanelli was in the title-role. It was a good performance, sincere, tense and well-measured.

### "Pelléas" Sung

One of the notable events in the final span of the season was the performance of Debussy's "Pelléas et Mélisande" under the baton of Giorgio Polacco of the Chicago Civic Opera Company. Signor Polacco, who had conducted at Covent Garden in other years, gave a beautiful orchestral reading of the illusive score. The role of Mélisande was sung by Maggie Teyte,



John Barbirolli, Young British Conductor, Among the Leaders in London's Recent Opera Series

remembered in America from her appearances there some years ago. Roger Bourdin, a personable young French artist, was the Pelléas, and Fernando Autori, the Arkel.

### Myra Hess to Visit Kansas and Vermont for First Time

Among the new cities to be visited by Myra Hess, English pianist, in her return tour of America next season, are Burlington and Middlebury, Vt. The latter is a re-engagement from last season, when Miss Hess could not make her tour as scheduled. Miss Hess will also visit Kansas for the first time. She will play at the University of Kansas, at Lawrence, in November. Her tour has been booked by Concert Direction Annie Friedberg.

### Muriel Kerr to Open Season at Worcester Festival

Muriel Kerr, pianist, who recently concluded a second season of thirty engagements, including appearances with the Cincinnati, Dallas, Denver and Los Angeles Symphonies, is spending the Summer at Chautauqua, N. Y., preparing programs for the coming season. She will open her season at the Worcester Festival on Oct. 3 and will make an extensive tour including concerts in Detroit, St. Louis, Wilmington, Del., Erie, Pa., and other cities. A New York recital is scheduled for the early Winter.

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## Federico Barera, Italian Violinist, to Teach in New York



Photo by Sacchetti, Bologna

### Federico Barera, Italian Violinist, Who Will Teach in New York

Federico Barera, violinist, who for the past ten years has taught at the Bologna Conservatory of Music in Bologna, Italy, where he previously studied under Adolfo Massarenti, will arrive in New York this month to establish a violin and viola school. Auditions are offered from Aug. 20 to 31.

Mr. Barera began his career in South America, playing under such conductors as Mancinelli, Toscanini, Mugnone, Mascheroni and Serafin. For many years he was concertmaster at La Scala in Milan, and at one time he saw service at the Manhattan Opera House and in Chicago and Philadelphia under Campanini. Later he taught in Fiume, Ferrara and Padua. Mr. Barera has also distinguished himself in Italy as a chamber music performer. Ensembles with which he has been associated include the Bolognese and Paduan Quartets and the Ferrarese and Pollin Trios.

### Bauer Booked with Three Orchestras

Recent orchestral bookings for Harold Bauer, in addition to his recital appearances, are two pairs in February and April with the Chicago Symphony and with the Philadelphia and Cleveland Orchestras. Mr. Bauer's first New York recital is scheduled for October 18.

### Smeterlin to Make American Tour

Jan Smeterlin, Polish pianist, will make his New York debut in Carnegie Hall on Nov. 17. Chicago will hear him on Nov. 30. He is booked for a number of appearances in the East and Middle West.

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### Judges Announced for Fourth National-wide Contest

A committee headed by Dr. Glenn Frank, president of the University of Wisconsin, and including men and women of wide distinction in music and other fields, will sponsor the fourth national Atwater Kent Radio Audition, according to announcement made by the Atwater Kent Foundation of Philadelphia. The members of the committee, in addition to Dr. Frank, are Charles Wakefield Cadman, Mme. Louise Homer, Mrs. Otto H. Kahn, Mrs. Elmer James Ottaway, president of the National Federation of Music Clubs; Mme. Ernestine Schumann-Heink and Reinald Werrenrath.

Local audition contests are now being held in all parts of the country. The audition, open to amateurs of both sexes between eighteen and twenty-five years of age, will again be conducted on the principle of elimination through local, state and regional or district stages to national finals, which will be sung over a countrywide chain of radio stations from New York next December. Five young men and five young women will compete for final honors which carry, besides \$25,000 in cash prizes, one year's free tuition in a music conservatory or its equivalent for each contestant, with winners of first place receiving two-year scholarships.

### English Singers to Open Tour in Canada

Returning to England after a world tour that took eight months to complete, the English Singers gave their "homecoming" concert in Queen's Hall, London, on June 24 before a crowded hall. The reception by press and public was most enthusiastic. The widening field of their activities will take the English Singers to Nova Scotia and New Brunswick next season, where they will open their tour of Canada and the United States. Yale University has engaged these madrigalists next season for the fourth time in five years. Their first New York appearance of the season is scheduled for Oct. 25 in the Town Hall.

The English Singers arrive in America in October to remain until February. Nova Scotia and New Brunswick will be included in their tour this season. Among the colleges which have already engaged the Singers are Mt. Allison Ladies' College of Sackville, N. B.; Acadia University, Wolfville, N. S.; Bryn Mawr, North Carolina College for Women, State Teachers College, Sweet Briar, Va., Yale, and Skidmore.

### Cleveland Institute Teachers Summer- ing in Various Places

CLEVELAND, July 10.—The Cleveland Institute of Music faculty members who are not instructing in Summer school are vacationing in various places. Joseph Fuchs, of the violin department, concertmaster of the Cleveland Symphony, who recently married Lillian R. Kessler, is spending a honeymoon abroad with his wife. Ruth Edwards, instructor in piano, is traveling in New Jersey, New York and will visit in Minneapolis. Marie Martin, violin department, is spending the summer in Switzerland. Bertha Kendall Giles is visiting at her home in Haverhill, Mass. Clara Gehring is in Europe. Freida Schumacher is at her home in Nebraska.

Beatrice Belkin, coloratura soprano, who has been engaged by the Metropolitan Opera Company for next season, was a guest soloist during the week of July 28 at the Roxy Theatre.

## Source of the Singing Voice Still a Matter of Mystery

### Discoveries of Surgeons May Yet Decide the Question— Vocal Art Meantime Has Its Well Defined Essentials

By LAZAR S. SAMOILOFF

FOR many years medical doctors, nose and throat specialists and celebrated surgeons educated us with the idea that the vocal cords are the tone producers. They also taught us that there were three different attacks of the vocal cords—the right one, of course, and two wrong ones. They also held that a certain pitch was produced by a certain number of vibrations of the vocal cords per second. Many surgeons have perfected themselves in operating on the vocal cords, removing growths on them which seemingly produced a tremolo or prevented the patient from achieving correct pitch. About operations of this kind we all read many favorable reports.

Now a famous French surgeon, Dr. Fossard, writes that he amputated a patient's vocal cords and that following the operation the patient could sing and speak. This would seem to prove that the vocal cords are not the sound producers. An electric company is advertising a mechanical device which replaces the human larynx. If a person loses the ability to sing or speak, he easily regains his power of speech by buying that newly invented mechanism, according to their statement. They call it larynx where the vocal cords are replaced by the vibrating plate. A Copenhagen lady is astonishing the doctors of Denmark, we read. She is unable to speak one word clearly but sings perfectly with clear enunciation, showing us that speech and song are two different functions of the brain, and leading us to believe that the singing sound is produced by the chest and not by the larynx. If the sound were produced by the larynx the woman could speak if she can sing.

### Fundamentals Stressed

Whether the tone is produced in the larynx, by the walls of the larynx, by the vocal cords or by the chest, the art of singing remains the same. We must know where to place the sound after it is produced. We must carefully place

it in the head cavities to get the overtone vibrations, which have carrying power and which please the ear. Even teachers who in their writings are much opposed to head tone, become enthused when they hear singers producing covered head tones in an easy and artistic way.

Enunciation is often neglected by voice students. It is wrong to sacrifice cultivated sound for pronunciation of words, as many do by speaking with the lips and tightening the vocal instrument. We must pay attention to our cultivated sound in order to be able to give each sound on each vowel, piano and forte. Then we must pronounce all consonants without tightening the lips and jaw. Relaxation of the body, neck and jaw, correct diaphragmatic breathing, correct placement and clean enunciation are fundamentals of the vocal art.

In addition to the voice, and the foregoing, culture, musicianship and a knowledge of languages are necessary to make a worthwhile artist.

### Freiburg Sponsors Municipal School of Music

Freiburg, Germany, Aug. 1.—A new institute, under the direction of Julius Weismann and Dr. Erich Doflein, financed by this city and known as "Music Seminary of the City of Freiburg," has been organized and will concern itself principally with the education of music teachers. It is believed that this will be the first institution of its kind which operates as a seminary independent of a conservatory. The teachers are Dr. Doflein, E. Kaller, organist, and Dr. E. Katz. Associated with the seminary is a master class in piano and composition under the direction of the composer, Herr Weismann, and an organ class under Herr Kaller.

### Norman J. Carey and Recital Soloist Trio in Demand

Norman J. Carey, Irish-American baritone, and his Recital Soloist Trio, are considering an offer to give a series of concerts in three cities in Texas in November. The membership of the Trio includes, besides Mr. Carey, the pianist, Augustine Norris, and Anthony Borello, violinist. Although organized in 1929, they have given a large number of concerts, including a re-engagement in Hudson, N. Y.

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## Conservatory Given to Cincinnati

### Noted School to Be Administered on Non-Profit Basis by Institute of Fine Arts—Bertha Baur, Donor, to Continue as Director

CINCINNATI, Aug. 10.—Bertha Baur, president and director of the Cincinnati Conservatory of Music, announced on July 14 that the school has been presented to the city, through the Institute of Fine Arts. The gift has been accepted and the Institute, which controls the destinies of the Cincinnati Symphony, the Art Museum and the Art Academy, will take immediate possession of the conservatory. Miss Baur will continue as director.

The conservatory, regarded as one of the leading music schools of the country, was founded in 1867 by the late Clara Baur. She continued as its head until her death in 1912, when she was succeeded by her niece, the present donor. Under the guidance of these two able women, the school has grown from a single classroom into a great modern conservatory with an enrollment of 2000 students.

#### Offer of School Conveyed

Miss Baur, in her letter to the Institute of Fine Arts, in which the offer was made, said that "the gift of the conservatory to the city of Cincinnati is a dream which I have carried with me since my thirty-fifth year."

"I have devoted my entire life to building up the institution, and have now reached a time when I desire to retire from the active management of the conservatory; at the same time desiring to see it perpetuated and carried on in the best interests of musical education and development in the city of Cincinnati."

"I consider the Cincinnati Institute of Fine Arts the best fitted organization to carry out this purpose, and I desire, therefore, to tender to the Institute all of the common stock in the Cincinnati Conservatory of Music Company, which owns the institution, and all of the property where it is located."

"I am advised that the preferred stockholders, the Thomas J. Emery Memorial, Mrs. Charles P. Taft and Mrs. Emilie L. Heine, also desire to present their stock to the institute, so that the institution will own all of the issued and outstanding stock of the company, which will enable it to dis-



Bertha Baur, Who Has Presented the Conservatory, of Which She Is Director, to the City of Cincinnati

solve the Cincinnati Conservatory of Music Company, a corporation for profit, and transfer all of the property and the Conservatory of Music to itself, and continue the institution on a purely educational and charitable basis, not for profit."

George Warrington, vice-president of the Institute of Fine Arts, in a letter to Miss Baur on July 10, announced the acceptance of her gift by the trustees of the institute. He conveyed their profound appreciation of the importance and generosity of this gift and of the ideals which have prompted it.

It is said that Mrs. Charles Phelps Taft, who with her husband, the late Charles P. Taft, was instrumental in the foundation of the Institute of Fine Arts, has assured the institute that, in addition to the gift of her stock, she will give certain financial assistance to aid in carrying out plans for the conservatory. S. T. WILSON

#### Louis Stillman Opens Studio in Steinway Hall

Louis Stillman, pianist, composer, pedagogue, author of "Concentration and Keyboard Facility," and teacher of Frank Sheridan, has opened a studio in Steinway Hall, where he will hold classes in the aesthetics of music and the art of playing the piano.

## IN THE STUDIOS

### Estelle Liebbling Pupils Heard in Many Engagements

Patricia O'Connell, soprano, has been engaged to sing for seven weeks during the summer at Bayview, Mich.

Melvena Passmore, coloratura soprano, and Jane Carroll, mezzo-soprano of the Metropolitan Opera, have been engaged to sing in the Summer opera season at Athens, Ga. Miss Passmore is to sing Rosina in "The Barber of Seville" and Titania in "Mignon." Miss Carroll is singing Bertha in "The Barber of Seville," Frederick in "Mignon" and Lola in "Cavalleria."

Miss Passmore and Evelyn Brant sang in the operatic performance at the Steel Pier at Atlantic City, on July 20. Miss Brant is engaged for the leading role in "Trovatore" and "Cavalleria," and Miss Passmore for "Martha" and "The Barber of Seville."

Wilma Miller, coloratura soprano, and Devora Nadworney, contralto, have been engaged by William Rogers Chapman to sing at Lakewood, Me., on Aug. 25 and 26.

Celia Branz, contralto, was the soloist on the Eastman Kodak Hour on July 24.

Isabelle Henderson, soprano, and Marie Bowman, mezzo, have been engaged to sing on the Halsey and Market St. Playhouse Hour on Aug. 10.

Frances Sebel, Wilma Miller and Gertrude Wieder, known as the Liebbling Trio, sang on the Shell Oil Hour on July 7 from Chicago.

Dorothy Githens, soprano, was the soloist at the Fourth of July celebration at Tammany Hall.

Georgia Standing, contralto, is singing the part of Dalila in a film version of "Samson and Delilah," which is being made by the Biograph Company.

Sydelle Rausch, soprano, has been engaged by the Free Synagogue for their holiday services in the fall.

William Cleary, tenor, sang at a private recital at Newport, R. I., on July 21.

### La Forge-Berumen Artists Heard in Recital Series

The fifth La Forge-Berumen Summer School concert was presented by Harrington van Hoesen, baritone, on Thursday evening, July 10. Mr. Van Hoesen had the valuable assistance of his teacher, Frank La Forge, at the piano. He sang in four languages with fine diction. The final group consisted of La Forge compositions and included a new song "The Candy Witch."

The sixth of the series was given by Harold Dart, pianist, a pupil of Ernesto Berumen. In his rendition of Liszt's B Minor Sonata he showed virtuosic powers.

The seventh recital on the evening of July 24, was attended by the usual capacity audience. The program was presented by Lorna Doone Williamson and Virginia Dare Williamson, sopranos; Robert Simmons, tenor; Claire Moritz and Mr. La Forge, accompanists. The Misses Williamson were heard in groups of duets which they delivered with consummate ease. They are twins and the voices are almost identical in quality. Mr. Simmons sang entirely in French and proved to be perfectly at home in that language. He has a polished vocal equipment which he uses with artistry. One of the high lights of the evening was Mendelssohn's "I Waited for the Lord," which was arranged for a trio by Mr. La Forge and sung as the concluding number of the program by the Misses Williamson and Mr. Simmons.

Pupils of Mr. La Forge gave a concert at the Bowery Mission on July 15. Elizabeth Andres, contralto, sang with authority two groups of German Lieder, with Marion Packard at the piano.

Katherine Havill, soprano, revealed a voice of sympathetic quality in two groups of miscellaneous songs. Nathaniel Cuthright, tenor, sang Italian, German and English songs. Ruth Trott Heed played his accompaniments admirably.

The La Forge-Berumen musicale over WEAF on July 10 was of unusual excellence. Miss Andres was the singer and her part in the program consisted of songs from Schumann's "Frauenliebe und Leben" and arias from Wagnerian operas. She has a voice of superb quality. Miss Moritz, who was the accompanist, also played Chopin's Ballade in A Flat Major with brilliance. At the radio musicale on July 17 the Misses Williamson sang several duets in delightful style. Miss Moritz was again at the piano, giving splendid support. Howard Lindberg, pianist, played two groups of solos with excellent technique and musicianship.

The artists broadcasting on July 24 were Blanche Da Costa, soprano, and Florence Denny Morrison, pianist. Mme. Da Costa sang with artistic finesse, disclosing a voice of great beauty. Miss Morrison played the accompaniments and two groups of solos skillfully.

The radio musicale on July 31 was given by Mildred Heasty, soprano, Nathaniel Cuthright, tenor, Marion Packard and Ruth Heed, accompanists. Miss Heasty's voice is sweet in quality and she handles it with skill and artistry. Mr. Cuthright, who has been heard on previous programs, showed growth both vocally and artistically. Miss Heed and Miss Packard gave the singers excellent support at the piano.

The eighth concert of the La Forge-Berumen Summer School series was given on the evening of July 31. Hazel Arth, contralto, winner of the first Atwater Kent radio contest, sang two arias and two groups of songs, revealing interpretative skill as well as a lovely voice. LeRoy Weil, baritone, in three groups in three languages, disclosed a fine voice and linguistic ability. Marion Packard and Claire Moritz were admirable accompanists.

### Claude Warford Holds Fifth Paris Class

Claude Warford is well under way with his fifth Summer session for American singers in Paris. More than a score of students have taken advantage of the course this season.

Florence Martin, soprano, and Edgar Laughlin, baritone, have been engaged as soloists at the American church on Quai d'Orsay for the Summer. At the American Cathedral the following have been engaged: Marion Callan and Agnes Forde, sopranos; Elsa Wiemann and Alice Lorey, contraltos, and Stanwood Dobbins, tenor.

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## Passed Away

Esther Singleton

STONINGTON, CONN., Aug. 10.—Esther Singleton, author, translator and music and art critic, died here on July 2. Miss Singleton was born in Baltimore, but made her home in New York after 1887. Her best known work is a translation of Lavignac's "The Music Dramas of Richard Wagner," which has achieved a wide popularity. She also wrote "A Guide to the Opera," "The Orchestra and Its Instruments," and, in French, "Amérique" for the Paris Conservatoire's "Histoire de la Musique." Miss Singleton's writings on painting, architecture and kindred subjects, both as separate articles and as volumes, total a large number.

Elvira Puccini

MILAN, Aug. 1.—Signora Elvira Puccini, widow of Giacomo Puccini, the eminent operatic composer, died of heart disease on July 10, after an illness of about a year. She was seventy years old.

Signora Puccini was the daughter of a peasant named Bonturi and before her marriage to Puccini had been the wife of a merchant named Gemignani. A son, Antonio, and a daughter, Tosca, were with her at the time of her death. Pope Pius XI had sent special prayers on hearing of her critical condition.

Carolina Zandonai

SACCO DI ROVERETO, ITALY, Aug. 1.—Carolina Zandonai, mother of the Italian composer, Riccardo Zandonai, died here at her home on June 24, at the age of seventy-seven. She left only her son, as her husband, the composer's father, died a few years ago.

Robert C. Tremaine

ASBURY PARK, Aug. 10.—Robert C. Tremaine, conductor and manager of bands, died here on July 24. Mr. Tremaine, who was fifty-four years old, was born in Lafayette, Ind., and had conducted bands throughout the country, including the Metropolitan Police Band of Kansas City and the Midian Shrine Band of Wichita, Kan.

George F. Bentz

George F. Bentz, organist of the Faith Presbyterian Church, New York, for the last fifty-six years, died in hospital on July 10. Mr. Bentz began his duties at the church in 1874, and had rarely missed a service.

Myra Hess's Mother Dies

Word was received recently in New York by Annie Friedberg, American manager of Myra Hess, British pianist, that Miss Hess's mother had died in England. Mrs. Hess had been ill for more than a year and the pianist was compelled to cancel her American tour last season on this account.

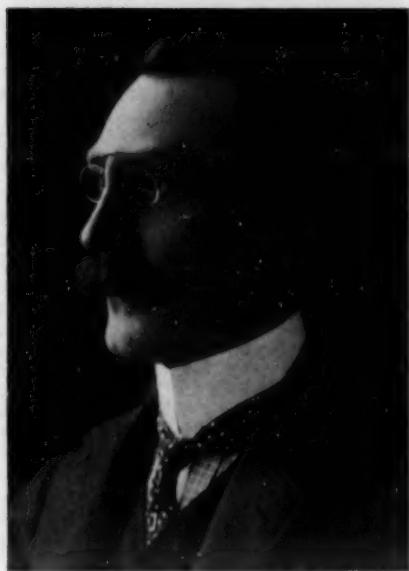


Photo by Windeatt

Alexander von Fielitz

BAD SALZUNGEN, GERMANY, Aug. 5.—Alexander von Fielitz, composer and conductor, died here on July 30. He was born in Leipzig, Dec. 28, 1860, of a German-Polish father and a Russian mother. He studied piano in Dresden with Schuloff and composition with Kretschmar. In 1886-1887 he studied composition under Nikisch, and filled positions as operatic conductor in Lübeck, Zurich and Leipzig. Ill health forced him to give up this phase of his career, and he retired to Italy, living in Capri from 1887 to 1897, where he composed numerous songs, piano pieces and two operas, "Vendetta," which was sung in Lübeck in 1891, and "Das Stille Dorf," given in Hamburg in 1900 and afterward heard in other German cities.

In 1897 von Fielitz became a member of the faculty of the Stern Conservatory in Berlin and in 1904 conductor at the Theater des Westens. The following year he went to Chicago, where he taught in the Chicago Musical College and also organized and conducted the Chicago Symphony Orchestra—not the organization now bearing this name, which at that time was called the Theodore Thomas Orchestra. He returned to Berlin in 1908 and resumed his position at the Stern Conservatory.

With the general public, von Fielitz's fame rests largely on his fine song-cycle "Eliland," which was sung all over the world about thirty years ago. Another cycle, "Schön Gretlein," was less successful. He also composed a number of lieder of great beauty.

Thomas Bull

Thomas Jacob Bull, known to opera house patrons and to his associates as "Tom Bull," doorman at the Metropolitan since 1888 died in St. Vincent's Hospital on Aug. 7. Mr. Bull was born in Louisville, Ky., June 2, 1852, and came to New York in 1871. He was a familiar figure to opera goers of several generations and is said to have missed only fourteen performances, during an illness in 1922, since he first started in the position. He had had

charge of the door and the ushers at the opening of the old Madison Square Garden on June 16, 1890, and at the opening of the Hippodrome in 1905.

Mr. Bull kept a record in a small book of the time of the rise and the descent of the curtain on every act of every performance during his whole period of tenure of office. He was an ardent fisherman when off duty, and was taken sick while on a fishing trip at Cuttyhunk, Mass., last week. He is survived by his wife and one son.

Charles P. H. Jones

CHICAGO, Aug. 10.—Charles P. H. Jones, well known for a number of years as stage director and producer of operatic works, died at his home here of heart disease on July 26. Mr. Jones, who was seventy years old, had been confined to his home since the close, on June 14, of the season of the Chicago Civic Light Opera Company, of which he was stage director. Mr. Jones, who is said to have put on more than 300 productions of opera, began his career as a baritone with the McCaull Opera Company, which he later directed. He had been connected with enterprises of Oscar Hammerstein and Charles Frohman and with the Aborn Opera Company. He is survived by his widow and five children.

Nellie Strong Stevenson

SAN FRANCISCO, Aug. 10.—Nellie Strong Stevenson, a prominent musician and music club worker of San Francisco, died recently in Washington, D. C. Mrs. Stevenson was a pianist and once prominent on the faculty of the Boston Conservatory of Music. She was a director in the California Music Teachers' Association, and chairman of international relations for the San Francisco District of Federated Clubs, and member of prominent civic clubs and of the Pacific Coast Women's Press Association. M. M. F.

John A. Broekhoven

COLUMBUS, OHIO, Aug. 10.—John A. Broekhoven, teacher of harmony and composition, died here at the home of his nephew on Aug. 4. Mr. Broekhoven had taught in New York and was later a member of the faculty of the Cincinnati College of Music. He was also known as a composer.

Louis Lupo

NEW HAVEN, CONN., Aug. 10.—Louis Lupo, violinist, a pupil of Leopold Auer, died here on Aug. 7. Mr. Lupo had played as soloist with several Metropolitan stars and was first violinist in the New Haven Symphony. He was a native of Brooklyn.

Albert J. Küssner

ST. PETERSBURG, FLA., Aug. 10.—Albert J. Küssner, known internationally for his suite, "Moon Moths," died here on June 12. This popular suite won recognition for him. He also contributed other melodious compositions to the literature. He was a brother of Amalia Küssner, noted as a miniature portrait painter. Mr. Küssner is survived by his wife, Mary Pettit Küssner.

Leo Zeitlin

ROCKVILLE CENTER, L. I., Aug. 10.—Leo Zeitlin, a member of the orchestra at the Capitol Theatre, New York, for seven years, died in the hospital here on July 8, of inflammation of the brain. Mr. Zeitlin had been a member of the musical staff of the Capitol since his arrival in this country from Russia, where he was a pupil of Rimsky-Korsakoff. He is survived by his wife and a young son and daughter.

Clay Smith

CHICAGO, Aug. 10.—Clay Smith, song writer, well known for his ballad, "Sorter Miss You," as well as for his

ability as a saxophone player, died here on July 19. Mr. Smith, who was born in 1877, headed the Smith-Spring-Holmes Brass Quartet. A. G.

Sigmund Culp

GRAND RAPIDS, MICH., Aug. 10.—Sigmund Culp, assistant concertmaster of the Cincinnati Symphony, died suddenly today while driving his automobile at Interlochen, where he was a member of the faculty at the National High School Orchestra Camp. Mr. Culp was a cousin of the noted lieder singer, Julia Culp.

Bodanzky's Son Dies in Hospital as Result of Automobile Accident

As MUSICAL AMERICA was going to press, word was received of the death on the morning of Aug. 12 of Carl Arthur Bodanzky, son of Artur Bodanzky, conductor. Young Bodanzky was taken to the Good Samaritan Hospital, in Watertown, N. Y., following an automobile accident near that city on Aug. 5. He was eighteen years old and was born in Vienna. On learning of their son's death, Mr. and Mrs. Bodanzky sailed immediately from Bremen for America.

## Chicago Coolidge Festival

(Continued from page 7)

Program of Italian Music

Malipiero.... "Ritrovati" for eleven instruments  
Pisati..... Sonata for Flute and Piano  
Pizzetti..... Three Songs (on popular Italian verses) for Soprano and String Quartet

Intermission

Locatelli.... Sonata in D Major for 'Cello and Piano  
Monteverdi..... Songs  
Castelluovo-Tedesco..... String Quartet

IV—OCT. 15, AFTERNOON

George Barrère, flute; Jacques Gordon, violin; Iwan d'Archembeau, 'cello; Lee Pattison, piano; Josef Vieland, viola.

PROGRAM

Strube..... Sonata for 'Cello and Piano  
Kricka..... Sonatina for Violin and Viola

Intermission

Loeffler.... Partita for Violin and Piano, Op. 48  
Roussel... Trio for Flute, Viola, and 'Cello, Op. 40

V—OCT. 16, EVENING

Gordon String Quartet; George Barrère, flute; Lee Pattison, piano; Lucile Lawrence, harp; Marcel Honoré, oboe; bassoon, horn, and double-bass, members of the Chicago Symphony Chamber Orchestra, conducted by Frederick Stock.

PROGRAM

Mozart..... String Quartet in F Major  
Salzedo.... "Préambule et Jeux" for Harp, Flute, Oboe, Bassoon, Horn, Double-Bass, and String Quartet, the composer conducting

Intermission

Stock... Quintet for Piano, 2 Violins, Viola, and 'Cello  
Beck—Concerto for String Quartet and Orchestra. Frederick Stock conducting.

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# America to Hear New Double-Keyboard Piano

**Winifred Christie, Scottish Pianist, in Concert Tour of United States During Coming Season, Will Use Bechstein-Moor Instrument Which Includes Novel Coupling Device for Manuals**

AN interesting contribution toward a development of the piano, with the object of unlocking new resources of tonal beauty and richness, will be demonstrated in the coming season when Winifred Christie, Scottish pianist, returns to the American concert platform.

Miss Christie, who will be remembered by American concertgoers from her tours in the United States several years ago, will open her tour in New York at Carnegie Hall on Oct. 15 and will later appear in other important cities, playing the Bechstein-Moor double-keyboard piano, which has been delighting audiences in Europe.

The chief virtues of this piano, the invention of Emanuel Moor, Hungarian pianist and composer, are said to be a commanding sonority, a wealth of color and a depth of tone impossible to achieve on the modern piano of a single keyboard.

## Two Keyboards Utilized

The inventor says of his piano: "It seems hardly comprehensible why the piano, after having dethroned the clavichord, discarded the advantages of a second keyboard and of coupling. In this respect, the hammer-piano brought no improvement; in fact, it rather caused an impoverishment of the technique of the virtuoso.

"Bach's biographer, Wolfram of Heidelberg, relates that Bach declined to compose for the hammer-piano. In this instrument the tone-color of his clavichord with its two manuals, coupling and register stops, was lacking. Bach never used the modern octave technique. His octaves were couplings, as on the organ, which in



Winifred Christie at the New Double-Keyboard Piano. The Inset Shows the Hungarian Composer, Emanuel Moor, Inventor of the Instrument

forte as well as piano gave the performance an entirely different character from laborious octave performance."

Mr. Moor believes that in his new instrument he has removed the obstacles imposed by the ordinary piano. Yet this device is no new venture into quarter-tones, or a departure from the established mode of musical instruments. The new Bechstein-Moor piano has two manuals ranged above one another as in a clavichord or an organ, upon which the same hand can easily change from one to the other. It may also play both manuals simultaneously. The lower manual is a normal piano keyboard, while the upper one is an octave higher.

With the aid of a middle pedal, the two manuals may be coupled together. When this is done, each key of the lower one that is struck sounds the normal tone as well as that an octave higher. The upper manual remains independent and retains only the tones of the upper octave.

## Chromatic Glissandi Possible

The white keys of the lower manual, on the end where they touch those of the upper, have a thickness which brings them at this point on a level with the black keys, so that *glissandi* can be played on this part of the keyboard through the entire chromatic scale.

The inventor asserts that it is pos-

sible on the new piano to play with one hand chords which cover a range of two octaves and to simplify passages difficult to execute on the regular piano. Performance of an unlimited number of new chords and passages, and a resulting greater tonal depth and color in the performer's style are said to be made possible by the new invention.

## MOLINARI OPENS SERIES ON COAST

**San Francisco Hears Summer Concerts by Symphony**

SAN FRANCISCO, Aug. 10.—The Summer symphony concerts in Hillsborough's Woodland Theatre and San Francisco's Civic Auditorium, held on Sunday afternoons and Tuesday evenings, respectively, were inaugurated recently under the baton of Bernardino Molinari, who conducted two concerts in each series.

The programs comprised works from the regular symphonic repertoire, with the exception of Ravel's "Bolero," which was given a stimulating performance in the second concert at Hillsborough on July 6. Respighi's "Pines of Rome" was a feature of the opening program, which drew a record crowd to Hillsborough's open-air theatre.

Neither of these works were played in San Francisco owing to the fact that the programs were broadcast. The other numbers, played in both cities, were Mozart's "Don Giovanni" Overture, Beethoven's "Eroica" Symphony, Dukas's "L'Apprenti-Sorcier" and the Prelude to "Meistersinger." The second program included the Fourth Symphony of Brahms, the "Egmont" Overture of Beethoven, "Don Quixote" by Usiglia, an Italian composer, residing in San Francisco, and the "Tannhäuser" Overture, which was the outstanding number of the San Francisco concerts.

Olin Downes, music critic of the New York Times, is a San Francisco visitor. He is observing California's Summer music program and delivering lectures at Stanford University, the University of California and Mills College, and in private homes. One lecture will be given in San Francisco under the management of Alice Seckels, the topic announced being "Why the Critic? What Does He Do?"

Nathan Firestone, formerly of the Persinger Quartet, has joined the Abas String Quartet as violist, succeeding Romain Verney. Flori Gough is at the cello stand of the Abas group, temporarily, until Michel Penha's successor is chosen. Mr. Penha has resigned from the quartet and as first cellist of the San Francisco Symphony to join a quartet in Portland, Ore., organized by Harriet Pipe and sponsored by a group of Portland music-lovers.

MARJORY M. FISHER

## Charity Fund Left by Leo Feist

Under the will of the late Leo (Leopold) Feist, music publisher, who died at his home in Mount Vernon, N. Y., on June 21, a charitable trust fund of \$100,000 has been established, the income of which is to be "devoted to the welfare of humanity."

## Wagenaar to Conduct His Sinfonietta at Liège Festival

Bernard Wagenaar, composer, accompanied by Mrs. Wagenaar, sailed for Europe on the Volendam on Aug. 2. After a stay in Paris, they will go to Liège to attend the Festival of the I. S. C. M. There on Sept. 4 Mr. Wagenaar will conduct his Sinfonietta, which has been chosen as the only composition to represent the United States of America this year. The Sinfonietta had its initial performances at two concerts of the New York Philharmonic-Symphony Orchestra on Jan. 16 and 17, under Mengelberg.

## Pacific Opera Foundation Formed in San Francisco

SAN FRANCISCO, Aug. 10.—The Pacific Opera Company, which has given two annual series by resident singers with success under the direction of Arturo Casiglia, has been incorporated under the new name of the Pacific Opera Foundation, Inc. One of the incorporators is Richard Tobin, formerly United States Minister to the Netherlands. M. M. F.

## Musicians Among Ocean Travelers

### Liners Going and Coming Have Prominent Musicians Aboard

TRANSATLANTIC liners going to and fro between New York and European ports still have aboard them prominent musicians. Robert Steel, baritone of the Chicago Civic Opera, arrived on the St. Louis on July 9. Three days later, the Leviathan brought John Philip Sousa, veteran bandmaster. On July 27, Marie von Essen, American contralto, came on the Dresden. The Rochambeau, on Aug. 4, had aboard the eminent Spanish conductor, Fernandez Arbos, who has gone to California to conduct a number of concerts. He will return to Europe next month, but comes back to this country in October for a nine weeks' engagement with the St. Louis Symphony.

Frieda Hempel sailed on the Ile de France on July 11, to fill engagements in Paris, Ostend and Vienna. On July

13, George Sawyer Dunham, conductor and head of the music department at Lasell Seminary, Auburndale, Mass., sailed on the Scythia for a summer in England. Thomas Whitney Surette, organist and composer, was aboard the St. Louis, sailing on July 24.

Lawrence Gilman, New York critic, sailed on the Aquitania on July 30. On Aug. 1, Dr. Herbert Graf, director of the Frankfurt Opera, sailed on the New York, and the same day, Anna Case, soprano, was aboard the Ile de France. Marie Miller, harpist, and Leonid Massine, ballet master at the Roxy Theatre, sailed on Aug. 9.

John Charles Thomas, baritone, arrived from Europe on the Hamburg on Aug. 9, after singing at La Monnaie in Brussels. He left subsequently for the coast to appear in a series of operatic performances with the San Francisco and Los Angeles Opera Companies. After making a concert tour, he will be heard with the Philadelphia Grand Opera Company and with the Chicago Civic Opera.



## ORNSTEIN MAKES SUITE FROM "LYSISTRATA" SCORE

Smallens Produces Work Based on Themes from Rollicking Greek Farce

From his incidental music composed especially for the production of Aristophanes's rollicking comedy, "Lysistrata," now being presented to large audiences at the Forty-fourth Street Theatre by the Philadelphia Theatre Association, Leo Ornstein has fashioned an interesting suite which was played recently by Alexander Smallens and the Philadelphia Orchestra in Fairmount Park, Philadelphia. The new outdoor auditorium which accommodates 12,000 persons was inaugurated this Summer.

Mr. Ornstein, who was one of the first exponents of "modern" music, has written some extremely poignant passages for "Lysistrata," which greatly heighten the action. They are played offstage and are written and performed in a restrained manner, which never permits the accompaniment to obtrude, as is frequently the case with music of the sort. There is less, too, of the detached type of number, the music as a whole really becoming an integral part of the text and, consequently, of the action.

The entire production is done in a restrained manner, if such a term can be used of a work which is, in essence, the absence of restraint. There is, however, none of the abandonment of

the subtleties of the play which a less carefully prepared production might easily exhibit. This is also evident in Mr. Ornstein's music.

"Lysistrata" was originally produced in Athens 2341 years ago and has lost none of its freshness in the intervening centuries. The present version is the work of Gilbert Seldes. It is an interesting musical fact that the main theme of the play was used by Schubert in his short opera, "War in the Household." H.

### Dusolina Giannini to Open Season in Farrington, Conn.

Dusolina Giannini, soprano, will begin her tour next season in Farrington, Conn., on Oct. 29, and will end it with a New York recital on Jan. 20. Between these two dates she will tour as far south as Dallas, Texas and as far north as Toronto. Immediately after her New York recital Miss Giannini will sail for Europe to remain at least a year, filling concert and operatic engagements on the continent and in England.

### Argentina Booked for Heavy Season

For her third consecutive season, La Argentina, who is due to arrive in America early in October, will dance her way from Coast to Coast in a full schedule of sixty recitals. Outside of New York, she will give three performances each in Chicago, Los Angeles and San Francisco, and two in Boston.

### Clifford V. Buttelman Appointed Secretary of Supervisors' Conference

The executive committee of the Music Supervisors' National Conference announces the appointment of Clifford V. Buttelman, formerly of Boston, to the office of executive secretary of that organization, to take effect immediately. The headquarters of the conference will be located in Chicago and will be opened during the latter part of August. The decision to appoint a full-time executive secretary was the result of the rapid growth of the business of the conference, the organization at present having a membership of over 7500 music educators.

### Works by Cleveland Composers Heard in Museum Concerts

CLEVELAND, Aug. 10.—The annual May show at the Cleveland Museum of Art was very appropriately supplemented by a program of musical works by Cleveland composers, and a similar program at the Cleveland Institute of Music.

Herbert Elwell and Karl Grossman were featured in both programs. In the museum concert Mr. Elwell played his Piano Sonata. Artists taking part in the concerts included Miriam Nagusky and Herman Rosen, violinists; Tillie Schenker, soprano; Emanuel Rosenberg, tenor, and Beryl Rubinstein, Parker Bailey and Karl Young, pianists.

### AMERICAN LIST GIVEN

Rutgers Summer Symphony Orchestra Led by Joseph F. Wagner

NEW BRUNSWICK, N. J., Aug. 10.—The ninth annual concert by the musical forces of the Rutgers University Summer School was given by a symphony orchestra of students under the baton of Joseph F. Wagner in the State Theatre on Aug. 3. The program was exclusively devoted to works by American composers.

The works heard were the "New Orleans Mardi Gras" Overture of Mortimer Wilson, which won a prize offered by Hugo Riesenfeld in 1920; the "Pilgrim" Symphony by Paul H. Allen, which won the Paderewski award in 1910; "La Rumba," a Cuban Rhapsody by Quinto Maganini; a "Miniature" Concerto for piano and small orchestra by Mr. Wagner, in which the solo part was played by Minnie Kahn; the Gavotte from the Suite for Strings, Op. 25, by Arthur Foote, and Henry Hadley's Suite from his opera, "Azora."

The young players gave a creditable account of themselves in this exacting program under the skilled baton of the conductor. Mr. Wagner, who is the conductor of the Boston Civic Symphony and a faculty member of Boston University, has taught harmony, orchestration and conducting at the Rutgers Summer School during the last three years. His "Miniature" Concerto had its first performance on this occasion in a new revised version.

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## Musical America's Open Forum

### Centenary of Leschetizky's Birth

To the Editor of MUSICAL AMERICA:

I wonder if you would call attention to the musical world at large, and especially to the pianists, that June 22, 1930, was the centenary of the birth of the great pedagogue, Theodor Leschetizky. He did so much for the pianists of our century that I am sure they would all like to honor his memory. There is hardly a pianist today who at some time or another did not come under his influence, directly or indirectly. Even Horowitz was taught in the Kiev Conservatory by two professors who had been Leschetizky pupils.

The master was born at Lancut, Poland, June 22, 1830, on the estate of Count Alfred Potocki, where his father was retained as musical instructor to the young Countesses Potocka. He died in Dresden at the home of his son, Nov. 14, 1915.

Though he has been dead nearly fifteen years, he seems as alive today, as though we were still waiting our turn in the "Torture Room" at Karl Ludwigstrasse 42 for the lessons which were to serve as an inspiration to truth, high ideals and undaunted purpose in the years to come.

He gave so much to us. May we give him our thoughts, memory and gratitude on this, his hundredth anniversary. Chicago. FLORENCE TRUMBULL

### Praises St. Louis Municipal Opera

To the Editor of MUSICAL AMERICA:

Recently I had the good fortune to hear a performance in the Municipal Theatre in St. Louis, and was enabled to make direct comparisons with a similar performance which I heard there nine years ago.

At that time the opera was "Fra Diavolo"; this time it was "The New Moon." Whether or not this represents musical progress, I am not prepared to state. But I do know that there has been an enormous advance in quality of production and general efficiency.

St. Louis can point today to an achievement which is unique in the world of music. For twelve years it has given outdoor opera to its citizens, with an actual profit, which has gone back into the enterprise itself, for its steady improvement and enlargement.

This season as many as 14,000 people have heard a single performance of outdoor opera in St. Louis. A great number of these listeners paid as little as twenty-five cents for a good seat in

the natural auditorium in Forest Park. There have been 1600 free seats each night, and an additional 4000 could stand on the outer edges.

The city directors have been wise enough to put their productions on an absolutely professional basis by engaging Milton Shubert as personal director. He has proved himself a veritable genius for detail. The first effects of his new responsibility were the installation of a revolving stage, a new and immensely effective lighting system, and a marked improvement in acoustics.

He also brought a large percentage of his own Shubert company for the principal roles and most important positions backstage, and capped the climax by putting in Giuseppe Bamboschek of the Metropolitan as musical director. As a result, St. Louis is hearing such outdoor performances as it has never heard before.

My two visits to St. Louis, almost a decade apart, have filled me with such enthusiasm that I feel like telling all the world about it.

SIGMUND SPAETH

New York.

### A Radio Hymn of Hate

To the Editor of MUSICAL AMERICA:

If the doctors note any increase in the number of asthmatic cases, it is probably due to the circumstance that the air is being worn thin or shot full of holes by radio transmission waves.

Night and day, Sundays and week days, fair weather and foul, the land is lying under an infernal miasma of jazz, whoopee, and coon songs—a blare and devil of din that must rejoice the devil.

We shall soon have to police the air as we police automobile traffic, and require radio owners to confine their noise making to two or three hours a day instead of eight or ten. Then we will not feel like committing murder so often when our neighbors wake us up at twelve at night and before six in the morning. The chief trouble with radio is that it has been captured by "big business." Big business gives the people, not what the people need, but what the people want, or what it makes them want. It panders to the lowest musical and intellectual tastes, because these tastes are shared by the largest number of people—and numbers count in business. "The more customers, the more money"—these were the only words of an address that I caught over a radio this evening. They are symbolic of radio as it is today.

CHARLES HOOPER

Coeur d'Alene, Idaho.

### Recital Closes Summer Session of Gunn School

CHICAGO, Aug. 10.—The Gunn School of Music presented a recital by artist students of Glenn Dillard Gunn and Emerson Abernethy on Aug. 1, in honor of members of the graduating class of the Summer session. Harrell Biard, tenor, pupil of Mr. Abernethy, sang "E lucevan le stelle" from "Tosca" and a group of songs by Clay, Rachmaninoff, Novello and Aitken. Grace Nelson, pianist, played the second book of Brahms' Variations on a Theme by Paganini. Sara Levee played two Mazurkas and two Etudes of Chopin, and Rae Bernstein, recently returned from a year's European study with Moriz Rosenthal, played that master's "paraphrase on Viennese

Melodies" and a portion of the Liszt B Minor Sonata. Those receiving degrees and certificates were Marian Baumle, Martha Tye McKie, Winfred R. Colton, Genevieve Davey, Louise Antley Middleton, Aileen Howell Tye, Cordia Baker, Rudolph Lapp, Henrietta Lissett and Blanche Sosnovik. The honorary degree, Doctor of Music, was conferred upon Mignonne Howell Caldwell. A. G.

### Grainger Spends Busy Summer

Percy Grainger is being kept very much occupied during August. Upon completing his six weeks' master class at the Chicago Musical College on Aug. 1 he immediately left for the Pacific Coast, where on Aug. 8 he played a return engagement at the Hollywood Bowl and on Aug. 15 appears at the Redlands Bowl.

During the week of Aug. 18 he is scheduled to be at the National High School Orchestra Camp at Interlochen, Mich., to conduct the orchestra and chorus during that week in preparation for the concerts on Sunday afternoon and evening, Aug. 24. These programs will include "Children's March," "To a Nordic Princess," "Spoon River," "Australian Up Country Song," "The Hunter in His Career," "Irish Tune," "Father and Daughter" and "Marching Song of Democracy" and in addition his new Danish folk music suite, including "Lord Peter's Stableboy," "The Nightingale and the Two Sisters," and "Jutish Medley."

Early next January, Mr. Grainger will embark on his sixteenth tour of piano recitals in the United States and Canada. He will give recitals in the leading cities and under the auspices of many prominent clubs and colleges.

### Arthur Hackett Appointed to Faculty of Ann Arbor School of Music

Arthur Hackett, tenor, who was one of the soloists in Beethoven's Ninth Symphony at the Lewisohn Stadium, under Willem van Hoogstraten, on July 22 and 23, and on Aug. 5 and 6 in the Verdi Requiem under Albert Coates, has been appointed professor of voice and conductor of the Men's Glee Club of the School of Music, University of Michigan, Ann Arbor, according to an announcement by Charles A. Sink, president, and Earl V. Moore, musical director.

### Ravel's "Bolero" Heard at Roxy Theatre

The Roxy Symphony Orchestra, under Joseph Littau, played Ravel's "Bolero" in the stage program at the Roxy Theatre during the week beginning July 18. The woodwind and string sections of the orchestra were augmented for the performances.

### Sidney Sukoenig, New York Pianist, to Make American Debut



Photo by Vandamm

Sidney Sukoenig, Graduate of the Institute of Musical Art, Who Recently Made His Debut in Berlin

Sidney Sukoenig, hailed last year as one of the most striking pianists ever graduated from the Institute of Musical Art, has been abroad for some time preparing for his American debut in Carnegie Hall on Nov. 2. Much of his time has been spent in Berlin, where his playing has attracted no little attention. During the first two weeks of October he will give recitals in Leipzig, Dresden, Vienna, Budapest and London, prior to sailing for New York. Among his Berlin appearances during last Winter was one with the Berlin Symphony under the baton of Ignaz Waghalter. Recently he was musical guest of honor in a program given at the office of "Terra-mara," the National Peace Society of Berlin. Mr. Sukoenig studied with James Friskin in New York and has worked subsequently with d'Albert and Edwin Fischer abroad.

### Jeannette Vreeland to Make Debut in Berlin

Jeannette Vreeland sailed for Europe on Aug. 9 on the S.S. Milwaukee to make her debut in Berlin on Sept. 24. She will open her American tour this season after her return from abroad in October with a recital in Grand Rapids, Mich., on Oct. 31, for the St. Cecilia Society. This is a re-engagement for the soprano from last season.

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## OPERA PERFORMANCES END GEORGIA SUMMER SCHOOL

University Presents Four Works With Assistance of Prominent Visiting Soloists

ATHENS, GA., Aug. 10.—The presentation of four grand operas brought to a close the musical program of the University of Georgia's Summer School. The performances, given in Woodruff Hall, included Thomas's "Mignon," Hadley's "Bianca" and Mascagni's "Cavalleria Rusticana" in double bill, and Rossini's "The Barber of Seville." All the operas were sung in English.

The productions were under the direction of George Folsom Granberry who, in spite of painful injuries sustained in an automobile accident a fortnight previous, insisted on giving all instructions from his hospital bed. He was taken in a rolling-chair to the double bill performance, and conducted "Cavalleria Rusticana."

### Four Operas Presented

The soloists in "Mignon" included Elda Vettori of the Metropolitan, Jane Carroll and Henri Scott, both formerly of the same organization; Melvena Passmore, of the Chicago and Charlottenburg operas, Dimitri Onofrei, Rhys-Rees Morgan, William Phillips, John H. Barker and James B. Bartch. The cast of "Bianca" included Miss Vettori, Messrs. Scott, Phillips, Morgan, Barker and Bartch, Glenn Crowder Stables, Tyra Somers and Dana Byrd Courtney. In "Cavalleria Rusticana" were Mes. Vettori, Carroll, Courtney, Somers, Hunter Hubbard and Isabelle Terrell, and Messrs. Onofrei, Phillips, Barker and Bartch. Miss Passmore sang Rosina in "The Barber" and other roles were assumed by Miss Carroll and Messrs. Phillips, Morgan, Boggs, Scott, Stables and Bartch. Owing to Mr. Granberry's disabilities, all the operas excepting "Cavalleria Rusticana" were conducted by Emil B. Michaelis. There was a chorus of forty-eight and an orchestra of twenty-eight. The ballet of the Summer School under Lucile Marsh was seen in choreographic numbers. Corinne Wolerson was pianist.

### Institute Meets

Running simultaneously with the opera in the mornings, the Southern Music Teachers' Institute was held at the Summer school. Among those who attended were:

Mabelle C. Wall, music editor of the Atlanta Journal; Dr. Ben Potter, Atlanta; Lily Byron Gill, president of the Alabama Music Teachers' Association; Bertha M. Foster, director of the Miami Conservatory; Frank M. Church, director of music, Athens College, Ala.; Clara Mae Smith, Atlanta Conservatory of Music; Evelyn Moss, Reichenheim, N. C.; Hannah Spiro Asher, Miami Conservatory of Music; Clarice Barksdale Anderson, Augusta; Louis T. Chase, Columbus, Ga.; Joseph Maerz, Wesleyan Conservatory, Macon; Carolina De Fabritius, Charleston, S. C.; Glenn C. Stables, Converse College, Spartanburg; Frank C. Bittle, Asheville, N. C.; Ferdinand Dunkley, New Orleans; Margaret Hecht, Atlanta; Raymond Aubrie, Brenau College, Gainesville; Charles Griffith, Newark, N. J.; Jennie Belle Smith, Athens; Mary M. Conway, New Orleans; Mrs. Grace Woodman, Chapel Hill, N. C.; John H. Barker, St. Petersburg, Fla.; George Lindner, Atlanta; C. D. Kutchinski, Winston-Salem, N. C.; Mrs. Stephens-Morgan, Dorsey Whittington, Birmingham; Edmond Morris, Columbia, S. C.; Lewis L. Stookey, High Point, N. C.; George Ryken, Montgomery, Ala.; and Grace S. Castagnetta, New York.

Constance McGlinchey, pianist, sailed recently for Europe. Mrs. McGlinchey will travel extensively in Italy and France, and will appear with orchestras in Vienna and Budapest.

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## Student Ensembles Are Missouri Plan



The Student Personnel of the Summer Session at the University of Missouri School of Fine Arts. The Members of This Group, Comprising High School Music Students from Many Cities of the State Who Have Been Winners in Contests, Have Been Formed into Orchestral and Choral Units for Practical Work in Music

COLUMBIA, MO., Aug. 10.—A novel experiment has been undertaken this year during the Summer session of the College of Fine Arts, of the University of Missouri, James T. Quarles, Dean. Sixty-five young high school students from many parts of the state have been brought together for six weeks of special training in music. Thirty-one of these students comprise the All-State High School Orchestra, and thirty-four of them the All-State High School Chorus.

These students were selected from among the prize-winning soloists and musical organizations in the various contests held during the Spring throughout the state of Missouri. The principal contest was the Interscholastic Meet at the University of Missouri in May. The following cities are represented: Joplin, Moberly, Dixon, Jefferson City, Fulton, Columbia, Mound City, St. Louis, Webster Groves, Paris, Ridgeway, Salisbury, Cameron, Rock Port, Tipton, and Lamar.

Two orchestral rehearsals and two chorus rehearsals are held daily, and each student receives two private lessons each week, either in voice or in the musical instrument which he plays in the orchestra. Regular sectional rehearsals are also held. Two ensembles, one of woodwind, and the other of strings, which practise daily, have also been organized. There has also been developed a male quartet, a female quartet, a Madrigal Club, and a girls' octet, which rehearse daily. Each student has definite hours for private practice, and daily classes in appreciation and musical theory, with elective studies in the University High School, are also offered.

### Noted Instructors

The orchestra is under the leadership of T. Frank Coulter, of Joplin. The string section receives private instruction from Rogers Whitmore, head of the violin department of the University of Missouri, and from Elizabeth Chevalier, teacher of cello and double bass in the same university. The woodwind section is taught by David Schuster, leader of the Schuster Woodwind Ensemble of Kansas City, Mo., and the brass section is in charge of Frank Hirth, of St. Louis.

The chorus is under the leadership of Olaf C. Christiansen, professor of choral music at Oberlin College. The vocal students receive private instruc-

tion from Marshall Bryant, head of the voice department of the University of Missouri, and from Grace Payne of the Cincinnati Conservatory.

The College of Fine Arts is also offering many courses for the training of public school music supervisors. The enrollment in the music courses is the largest in the history of the University.

### Joint Recital Given at Lake Mohonk

LAKE MOHONK, N. Y., Aug. 10.—A joint recital was given at the Lake Mohonk Mountain House on July 15 by Margaret Graham Ames and Alice Perkins, sopranos, and Kenneth Hallett, organist. Mrs. Ames was heard in an aria from Massenet's "Hérodiade" and in three "Vignettes of Italy" by Wintter Watts. Mrs. Perkins gave songs by Lane Wilson, Cyril Scott and Carl Deis, and joined with Mrs. Ames in numbers by Mendelssohn and Cadman. Mr. Perkins played several organ solos. The audience received the artists cordially.

### Ramona Little Speaks at Convention

Ramona Little, manager of the western office at Los Angeles, of the National Music League of New York, was a speaker at the Biennial Convention of the General Federation of Women's Clubs in Denver, Colo., June 2-5. She delivered an address on "The Influence of Women's Clubs on Concert Activities in Western Communities."

## NANTUCKET HAS FESTIVAL

Chamber Music Cycle Marks State Tercentenary

SIASCONSET, MASS., Aug. 10.—A Nantucket Chamber Music Festival was recently given here at Tavern-on-the-Moors, in connection with the celebration of the Massachusetts tercentenary, under the direction of Raymond Bauman and Frederic C. Howe.

The first series of evening concerts took place on July 23, 27 and 30. On the first evening the Nantucket Chamber Music Festival Trio, composed of Mr. Bauman, pianist, Josef Reilich, violinist, and Julian Kahn, cellist, were heard in Brahms's Trio in C Minor, Op. 101, Mendelssohn's Trio in D Minor, Op. 49, and shorter works by Glinka, Bizet and Brahms. The players distinguished themselves in performances of much merit.

On the second evening a song recital was given by Adele Schuyler, soprano, with Mr. Bauman at the piano. A program including old French and English airs, Lieder by Brahms, Strauss, Wolf and Blech, and modern works by Ravel, Poldowski and others, revealed the clear lyric voice and interpretative talents of the artist to excellent advantage.

The final program of the series was given by the trio, and included Beethoven's Trio in B Flat Major, Op. 11; Arensky's Trio in D Minor, Op. 32, and Two Concert Waltzes by Schütt. The audiences received the artists enthusiastically.

### John Goss Makes Brief Summer Visit to United States

John Goss, English baritone, accompanied by his wife, arrived in New York on July 26 to spend a month in the United States as a part of his vacation. During his sojourn here he will fill a limited number of Summer engagements, including a radio broadcast in New York, and recitals at Stillington Hall, Gloucester; Cornell University, and the Lake Placid Club. He will begin his fourth American tour next January in Boston.

### Myra Hess to Open Her Season with Town Hall Concert

Myra Hess, English pianist, who was forced to cancel her American tour last season because of the illness of her mother, will return to the United States in October. Her first concert is scheduled for the Town Hall, Nov. 8. Miss Hess has been booked for a coast-to-coast tour next year which ends April 1.

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## Novelties at Stadium

(Continued from page 3)

buoyantly, giving superb vitality to the music. The orchestra gave satisfying performances of the "Meistersinger" Prelude, the "Good Friday Spell" from "Parsifal," the "Sunrise" music and "Siegfried's Rhine Journey" from "Götterdämmerung." There were many bravos, and the conductor, soloists and orchestra had repeatedly to acknowledge applause.

On Aug. 1 there was an eighteenth century "novelty" in the Sinfonia in D Major by Heinrich Riegel (1744-1791), a work in three short movements, rather typical of its period, which Mr. Coates led with the requisite delicacy and charm. Sharing the program were Schumann's Fourth Symphony and works by Stravinsky and Prokofieff.

Ravel's ubiquitous Bolero, which Mr. van Hoogstraten had introduced to Stadium audiences on the opening night, was repeated by Mr. Coates in a Saturday night miscellaneous bill on Aug. 2. The conductor achieved the feat of conducting with hands at his side, indicating the beat solely by slight movements of the head. The audience was roused to frenetic approval.

### "Schwanda" Excerpts Please

The first hearing in this country of three brief excerpts from Jaromír Weinberger's popular Czech folk-opera was a feature of the program on Aug. 4, which was opened with the Funeral Dirge from "Götterdämmerung," played as a memorial to Siegfried Wagner. The Weinberger pieces—the Overture, a Polka and a Fugue from the opera which has captured Germany in the last year—were music of much geniality based on folk dance rhythms, showing a sense of humor in instrumentation and a thorough contrapuntal knowledge on the composer's part. The music has individuality and charm, but not much substance. At the same concert Borodin's "Heroic" Symphony had a first time hearing in this series, though a comparative veteran in American orchestral programs. Its authentic folk quality had a marked appeal. M.

### "Requiem" Sung

Verdi's "Requiem" had two admirable performances on Tuesday and Wednesday evenings, Aug. 5 and 6. Mr. Coates marshalled his forces with authority. The chorus was again the worthy one of the Choral Symphony Society of New York, and the soloists Jeannette Vreeland, soprano, Kathryn Meisle, contralto, Arthur Hackett, tenor, and Nelson Eddy, baritone. All acquitted themselves with credit. Mr. Eddy, a newcomer, revealing a voice of unusual beauty. There are few sopranos who can sing this music as superbly as Miss Vreeland. An innovation of no especial effect was the singing of the concluding "Libera me" by the solo quartet, instead of by the solo soprano as originally written by Verdi.

### "Lancelot" Symphony Given

Mr. Coates had a noteworthy success on Friday evening, Aug. 8, when he led the world-premiere of his "Lancelot" Symphony. The work in four movements is a sincere and masterly composition, beautifully written for the orchestra, picturing episodes in the famous Arthurian legend. The audience received the conductor-composer with acclaim. That evening the program contained items by Bach-Respighi, Wagner, Liadoff and Strauss.

One of the few occasions on which an American composer has had a Stadium



Aaron Copland, Composer-Pianist, Who Appeared as Soloist in His "Jazz" Concerto at the Stadium Concerts

hearing was Saturday, Aug. 9, when Aaron Copland appeared as soloist in his Concerto for piano and orchestra. Mr. Coates is to be praised for presenting so contemporary and outspoken a piece. It was well played, and Mr. Copland had several recalls, which he shared with conductor and orchestra. There were also loud hisses from the reactionaries, an assuring indication that there is life in this music. Wagner, Borodine, Riegel, Prokofieff and the Polka and Fugue from Weinberger's "Schwanda" completed the list, all played admirably. A.

### "Lincoln Imp" Heard

The American premiere of W. H. Reed's symphonic poem, "The Lincoln Imp," was given on Monday night, Aug. 11, under Mr. Coates's baton. This British work, dating from 1921, by the concertmaster of the London Symphony, has an engaging program about an imp who visited Lincoln Cathedral and was changed to stone for impiety toward the sacred relics, and still remains to intrigue the visitor. A skillfully orchestrated work, it had a fair measure of success for its vivid depiction of the wind whistling about the old cathedral and its Puckish rhythms.

The Denishawn Dancers, headed by Ruth St. Denis and Ted Shawn, were scheduled to give three programs, with Mr. Lange conducting, on Aug. 12, 13 and 14. The first performance of a new American work, a Symphonic Ode "To Beethoven," by Henry Joslyn, was scheduled for Aug. 15.

### "Ninth" Attracts Throngs

The performances of the Ninth Symphony were postponed for a day because of rain on the evening of July 22, when Mr. Lange substituted for Mr. van Hoogstraten, who was indisposed.

An audience estimated at more than 15,000 heard the performance of the Ninth Symphony on the following evening. The choral portions of the work were sung by the Choral Symphony Society of New York. The soloists, Jeannette Vreeland, soprano; Nevada Van der Veer, contralto; Arthur Hackett, tenor, and Nelson Eddy, baritone, acquitted themselves well. The chorus was also notably true to pitch. The orchestral score, as interpreted by Mr. van Hoogstraten, had many moments of effectiveness. The Ninth was preceded by the "Leonore" Overture, No. 3. The program was repeated on the next evening.

## CINCINNATI GIVES "DON" IN ENGLISH

### Zoo Opera Patrons Hear Variety of Works Well Sung

CINCINNATI, Aug. 10. — The Zoo Opera Company, under Isaac Van Grove, more than fulfilled advance hopes held for the production of Mozart's "Don Giovanni," which was heard for the first time on Sunday evening, July 13. Not excepting its productions of "Die Meistersinger" and "Parsifal," the Zoo has never done anything comparable to this revival.

By using simplified and very beautiful modern settings, it was possible to present the opera within given time limits, including one forty-five minute intermission, with a minimum mutilation of the score. The original division of the work into eleven scenes was used without any resulting hurry or crowding.

An excellent cast was assembled. Joseph Royer was vocally and histrionically excellent in the title role. Bettina Freeman was the Donna Anna, Helen Freund was a captivating Zerlina and Lydia Dozier, one of the local members of the company, a fine Donna Elvira. Edward Molitore, as Don Ottavio, was responsible for some of the best singing in the performance. Fred Patton was a broadly comic Leporello. Willard Schindler was Masetto, and Herbert Gould, a superb Commandatore.

The opera was sung in understandable English. The translation was a racy, rather modern, colloquial one, and the performance took its cue from the translator. But the opera had been modernized with such taste and delicacy and was so perfectly coordinated that even sticklers for Mozart tradition found little room for objection.

"Madama Butterfly" was the other opera given in the same week. Its first performance, on Monday night, was notable for the magnificent work done by Hizi Koyke in the title role. Hers was a flawlessly conceived and executed portrayal. Forrest Lamont was an exceptionally good Pinkerton, Mr. Royer sang Sharpless, Constance Eberhart was Suzuki, and Natale Cervi sang both the parts of the Bonze and the Prince. Others in the cast were Violet Summer, Giuseppe Reschiglian, Max Toft and Herman Tappo.

### "Mefistofele" and "Parsifal" Sung

Boito's "Mefistofele" and Wagner's "Parsifal" were given during the sixth week. "Mefistofele" had not been sung at the Zoo in seven years. Save for Italo Picchi, who sang the title role, the cast was an entirely new one. Edward Molitore sang Faust; Miss Sharlow was the Margherita; Coe Glade, Helen of Troy; and Constance Eber-

hart, Martha and Pantalís. Mr. Picchi in particular gave a fine performance.

"Parsifal" was the chief novelty of last season at the Zoo. Within the limits set by the technical equipment of the stage and the small orchestra, Mr. Van Grove and his company gave an amazingly good performance. With the experience gained last season as a background, the current revival showed notable improvement and new merit. Forrest Lamont sang Parsifal; Marta Wittkowska, Kundry; Robert Ringling, Klingsor. Mr. Patton, was an excellent Amfortas. Herbert Gould was the Gurnemanz, and Leonard Treash, the Titirel.

### Other Operas Sung

"Aida" and "Dinorah" were given during the fourth week. "Aida" re-introduced to Cincinnati Joseph Wetzel, who had his first musical training at the College of Music, as Rhadames. In "Dinorah" Josephine Lucchese made her farewell bow for the season.

Both operas were exceedingly well done. Despite the limitations set by the size of the stage, "Aida" was handsomely mounted. Myrna Sharlow, in fine voice, sang the music of the heroine superbly. Martino Rossi was a magnificent Amonasro. Italo Picchi was Ramfis, Herbert Gould a splendid King and Marta Wittkowska a memorable Amneris. Lydia Dozier as the Priestess and A. Reschiglian as the messenger completed the cast.

"Dinorah" was notable for the brilliant way in which Mme. Lucchese sang the "Shadow Song." In recent years no soprano heard here has sung the song as well. Joseph Royer was splendid as Hoel. Mr. Reschiglian made the most of his first major opportunity of the season and gave an excellent performance as Corentino. Natale Cervi sang the Hunter, and Lydia Dozier and Coe Glade were the melodious Goatherds.

During the week of June 29, "Tannhäuser" and "Rigoletto" were sung. Forrest Lamont, returning to the company in the title role of the former work, sang better than he has ever done here. Miss Sharlow was a lovely Elisabeth. Herbert Gould sang the part of the Landgraf; Fred Patton was Wolfram; Marta Wittkowska, Venus. An unusually good performance.

"Rigoletto" was notable for the Gilda of Mme. Lucchese and the Duke of Edward Molitore, the latter being the finest lyric tenor heard with the company. Martino Rossi revealed familiar excellencies as Rigoletto. Others in the cast were Constance Eberhart, Herbert Gould, Coe Glade, Natale Cervi, Willard Schindler, G. Reschiglian, T. Nascombene, Mary Kelly, Selma Bojalad and Max Toft.

A special ballet performance was given on July 4, featuring the "Prince Igor" dances and divertissements.

S. T. WILSON

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## Five Conductors Pass in Review in Brilliant Hollywood Bowl Series

**Krueger and Brico Wield Baton in Hollywood Debuts—Alsen, Matzenauer, Mikova and Crooks Among Soloists — Albertina Rasch Ballet a Popular Feature**

LOS ANGELES, Aug. 10.—The Hollywood Bowl concerts entered their second lap with the beginning of Bernardino Molinari's third week as conductor on Aug. 5. The first four weeks have been replete with fine music.

The orchestra is doing especially brilliant work this season, despite changes in the personnel from the winter list of Philharmonic players. It is a well routined and well disciplined band, thanks largely to the leadership of Dr. Artur Rodzinski, its regular conductor.

The depth of affection which Bowl audiences seem to feel for Alfred Hertz, the veteran conductor, touches the imagination. He was the first conductor to give concerts in Hollywood Bowl a decade ago. With one or two exceptions Hertz has returned year after year, bringing not alone his musical knowledge and ability, but his deep interest in and love for the Bowl, as it was and as it has become.

Hertz is more than a good conductor. He knows how to dramatize moments of intensity, to humanize music so that the lay hearer may feel and appreciate it even though he cannot understand it. Margaret Matzenauer, contralto, was the first soloist, singing "O Don Fa-tale" from Verdi's "Don Carlos," and "Gerechter Gott" from Wagner's "Rienzi," adding Wagner's "Träume," with Hertz's orchestration, as an extra. The soloist had a commendable success.

Oscar Straus of light opera fame, now sojourning in Hollywood, conducted two of his compositions on July 12. The selection from the "Dream Waltz" seemed to fare better than either the Intermezzo from the "Chocolate Soldier" or the Overture to "The Queen."

Karl Krueger, conductor of the Seattle Symphony, was another guest on the podium, and Richard Crooks, tenor, a soloist under his baton. Mr. Crooks sang an aria from Rimsky-Korsakoff's "May Night," the Flower Song from "Carmen," and a group of three songs by Handel, Lehmann and La Forge. Marie Mikova, pianist, winner in the pianists' division of the Bowl auditions, was heard, on another night, in the Rimsky-Korsakoff Concerto. She is a pianist of fine attainments and was given a cordial reception. Mr. Krueger made an excellent impression by his conducting of Ravel's Bolero (first time on Pacific Coast), Brahms's Second Symphony, a Braunsfels novelty and Beethoven, Wagner and Liszt standard works.

### Molinari Reappears

The first soloist under the baton of Molinari on his return was Elsa Alsen, dramatic soprano, who was heard in the Liebestod from Wagner's "Tristan," and the Immolation Scene from "Götterdämmerung."

The high lights of Molinari's fourth week were Mozart's Symphony in G, Brahms's No. 4 and Respighi's "Fountains of Rome." Friday night, known

as solo night, brought a novelty program that attracted the largest audience of the season thus far. Albertina Rasch presented a ballet of sixty dancers to music by her husband, Dmitri Tiomkin, conducted by Arthur Lang, and Molinari yielded the baton to Antonia Brico for her American debut as a conductor.

Miss Brico is an American-born mu-

sician and has lately returned from a period of study and musical activity in Europe. The *pièce de résistance* in her list was Tchaikovsky's Fifth Symphony and the young lady won the regard of both audience and musicians. She has a firm yet elastic beat and is devoid of mannerisms. She is the possessor also of a definite personality and seems to know how to achieve the desired results. On Saturday night a novelty feature was Symphonic Variations for two pianos and orchestra by Arne Oldberg of Chicago, who with his daughter-in-law, Hilda Oldberg, appeared as soloists.

HAL DAVIDSON CRAIN

## Organists Meet in Los Angeles

LOS ANGELES, Aug. 10.—The National Association of Organists held its twenty-third annual convention in Los Angeles in the last days of July, ending on Aug. 1. Harold Vincent Milligan was re-elected president. Some fifty organists, mostly from eastern centres, increased the local representation to a sizable number for the various concerts that were given during the meet. Mr. Milligan's characterization of the organization as a social rather than an academic body, existing for the good of the profession, was exemplified in the programs and the genial atmosphere engendered. The headquarters were located at the Chapman Park Hotel, where a reception on Monday evening brought together visitors and delegates in an informal social hour.

Lily Wadhams Moline-Hallam of Chicago, and John Doane of New York gave the first afternoon's program, playing on the fine Kimball instrument in Temple B'nai B'rith. Mrs. Moline-Hallam's program consisted entirely of original compositions, in which she showed ability and good taste as a composer, and skill in execution. Mr. Doane's playing was highly satisfactory, revealing a fine command of the essentials of organ playing in a program that included a Sonata in F Minor by James H. Rogers.

### Recitals Given

The possibilities of a second Kimball organ, in the new First Baptist Church on Tuesday evening, were demonstrated by Clarence Mader, organist of Immanuel Presbyterian Church. The Adagio from Vierne's Third Symphony and the Chorale Prelude, "My Inmost Heart Doth Yearn," by Brahms proved the most interesting items in the program that was shared by the choir of the First Congregational Church, under the direction of John Smallman. The choir of seventy-five voices, assisted by Homer Simmons, organist, Teala Bellini, pianist, and Charles Spear, baritone, presented Brahms's German Requiem.

Frank W. Asper began the program on Wednesday morning, playing on the Kilgen organ in St. Vincent's Church. The second morning program was given by Lillian Carpenter of New York, utilizing the Skinner organ in St. John's Episcopal Church.

Palmer Christian of Ann Arbor, gave a fine demonstration of organ playing on the new Skinner instrument on Wednesday evening. His program harked back to the middle of the seventeenth century to a chorale prelude by Hanff on "Ein feste Burg." Modernism reached its peak in a manuscript composition by Leo Sowerby of Chicago, a Passacaglia in G from his recently completed Symphony in G.

Thursday's program was transferred



Harold Vincent Milligan, Who Has Been Re-elected President of the National Association of Organists

to the First Methodist Church of Long Beach, with the musical program being given by Arthur W. Poister of Redlands and Mr. and Mrs. William H. Barnes of Chicago. The last day included election of officers and reports, conferences and discussions between organists and organ builders, a lecture recital by Richard Keys Biggs in demonstration of the two manual Waner-in organ at Immaculate Heart College in Hollywood, and the concluding banquet at Chapman Park Hotel with Joseph W. Clokey in charge of the program. Local arrangements were largely in charge of Dr. Roland Diggle, vice-president of the association and local chairman.

Mr. and Mrs. Milligan were guests of honor at a reception given by Ramona Little at her home following Mr. Christian's recital on Wednesday evening. Mr. Milligan is head of the National Music League, of which Miss Little is western representative.

HAL DAVIDSON CRAIN

### Beethoven Association Gives \$1,000 to French Society of Musicology

At a recent general assembly, the Beethoven Association of New York, of which Harold Bauer, pianist, is president, voted to make a gift of \$1,000 to the Société Française de Musicologie, to assist in defraying the expenses of the society's publications. These include re-editions of the philological texts of old French music, catalogs of musical libraries, and documentary works on the history of music.

## OPERETTAS HEARD BY ST. LOUISANS

### Municipal Theatre Is Thronged for Summer Performances

ST. LOUIS, Aug. 10.—Attendance records at the Municipal Opera continue to be broken by the enormous crowds assembling in the big open air theatre to see the lavish musical productions under the direction of Milton I. Shubert.

The fourth week brought the romantic opera, "The New Moon," by Romberg, which marked the reentry of Guy Robertson, whose fine acting and artistic singing were again in evidence. The work also provided opportunities for Leonard Ceeley, Margaret Carlisle, Doris Patston, Edna Torrence, Hal Forde and Frederick Persson.

The familiar strains of "Blossom Time" drew capacity audiences of nearly 10,000 for each performance. The management had secured a special cast, which included John Charles Gilbert, Genevieve Naegle and Nell Jewell, in the respective rôles of Franz Schubert, Mitzi and Bellabruna. Mr. Ceeley as Baron Schober, and Hal Forde in the comic part of Franz did good work. The ensemble was excellent, and the stage settings and costuming sumptuous. Giuseppe Bomboschek, the conductor, had his orchestra in good control.

Franz Lehar's opera, "Alone At Last," the choice for the sixth week, proved the least interesting of the works thus far produced. The cast did not seem to enter into the spirit of the music. Though the work was given with exacting detail, it did not find favor. Herbert Corthell and Jean Newcombe, from New York, were added to the cast. Miss Carlisle again displayed a voice of charming quality.

Leo C. Miller, piano pedagogue, of the Miller-Ferguson Institute of Music, recently returned from Chicago, where the Chicago Musical College conferred upon him the honorary degree of Master of Music.

### Choral Clubs Merged

The Morning Choral Club and the Apollo Club, after a season of unified endeavor, have definitely decided to make the union permanent. At a recent meeting the organization was perfected. Charles Galloway was chosen as conductor. Officers elected include: John C. Naylor, president; Mrs. John W. Morrison, first vice-president; Gilbert H. Morris, second vice-president; Walter Boeger, recording secretary; Lavina Gauen, corresponding secretary, and Joseph H. Kelley, treasurer and librarian. Two oratorios will be presented during the coming season, besides other special concerts.

Grace Terhune, soprano, who is assistant to Margaret Chapman Byers, gave a recital recently at the Artists' Guild, with Estle Rucker as accompanist. Several arias and songs in German, Italian, French and English were finely interpreted.

SUSAN L. COST

### Stuart Thompson to Manage Cincinnati Symphony

CINCINNATI, Aug. 10.—Stuart M. Thompson has been appointed manager of the Cincinnati Symphony Orchestra, replacing Roy Hornikel, who resigned recently, according to an announcement made by the trustees of the orchestra.